PRINTS
AND
MULTIPLES
12 | 09 | 2020

HINDMAN

PRINTS AND MULTIPLES

Wednesday, December 9 | Chicago | 2PM CT

AUCTION

WEDNESDAY, DECEMBER 9 | 2PM CT

LOTS 1-116

PROPERTY PICK UP HOURS

MONDAY – FRIDAY | 9:00AM – 4:30PM

All property must be picked up within seven business days per our Conditions of Sale.

Lots marked with an asterisk (*) are tax exempt as permitted by law.

VIEW THE COMPLETE CATALOGUE AT HINDMANAUCTIONS.COM

Photography
Zoë Bare
Matthew Hollis
Bill Ross
Rachel Smith
Brodie Sturm

Cover
Lot 9 | Ellsworth Kelly (American, 1923-2015)
Blue (For Leo), (from *The Leo Castelli 90th Birthday Portfolio*), 1997

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CHICAGO, ILLINOIS

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Opposite
Lot 107 | Théophile Alexandre Steinlen (French, 1859-1923)
Tournée du Chat Noir de Rodolphe Salis, 1896

PROPERTY FROM THE COLLECTIONS OF
JANICE AND PHILIP BECK, WINNETKA, ILLINOIS
THE TERRANCE J. DIMOFF CHARITABLE REMAINDER TRUST
LORETTA DOWNS, CHICAGO, ILLINOIS
SANDRA EU, NEW YORK, NEW YORK
JAMES GRIFFEL, PONTE VEDRA BEACH, FLORIDA
SALLY W. KAPLIN LIVING TRUST, NORTHBROOK, ILLINOIS
NAOMI M. MORALES, ALEXANDRIA, VIRGINIA
JEFFREY ROELOFS, GRAND RAPIDS, MICHIGAN
PROPERTY FROM THE COLLECTIONS OF WEBSTER UNIVERSITY,
ST. LOUIS, MISSOURI, SOLD TO BENEFIT THE STUDENT EXPERIENCE
PRIVATE COLLECTION, SCOTTSDALE, ARIZONA
PRIVATE COLORADO COLLECTOR
PRIVATE COLLECTION, CHICAGO, ILLINOIS
PRIVATE COLLECTION, HIGHLAND PARK, ILLINOIS
PRIVATE COLLECTION, DECATUR, GEORGIA
PRIVATE COLLECTION, CAMBRIDGE, MARYLAND
WEST MICHIGAN COLLECTION
PRIVATE COLLECTOR, PORT WASHINGTON, WISCONSIN

PROPERTY FROM THE ESTATES OF
JOAN CONWAY CRANCER, ST. LOUIS, MISSOURI
MR. AND MRS. DEAN DRAHOS, NORTHFIELD, OHIO
MR. GARY P. GRUNAU, MILWAUKEE, WISCONSIN

Opposite
Lot 77 | Martin Lewis (American, 1881-1962)
Shadow Dance

POST WAR AND CONTEMPORARY PRINTS

LOTS 1-47

Opposite
Lot 13 | Andy Warhol (American, 1928-1987)
Jimmy Carter I, 1976

*1

Sam Francis
(AMERICAN, 1923-1994)

Web, 1972

4-color screenprint
signed and numbered 35/50 in pencil
42 x 54 inches.

Property from the Collections of Webster University, St. Louis, Missouri,
Sold to Benefit the Student Experience

Literature:
Gemini G.E.L. 408

$3,000-$5,000

*2

Sam Francis
(AMERICAN, 1923-1994)

Lyre Eight, 1972

8-color screenprint
signed and numbered 35/50 in pencil
42 x 54 inches.

Property from the Collections of Webster University, St. Louis, Missouri,
Sold to Benefit the Student Experience

Literature:
Gemini G.E.L. 410

$4,000-$6,000

3
David Hockney
(BRITISH, b. 1937)

Gregory with Gym Socks, 1976

lithograph
signed, dated and numbered 14/14 in red pencil
27 3/4 x 18 3/4 inches.

Property from a West Michigan Collection

Literature:
Gemini G.E.L. 771; M.C.A. Tokyo 199

Provenance:
De Graaf Fine Art, Costa Mesa, California

$2,000-$4,000

*4
Jim Dine
(AMERICAN b. 1935)

Imprint from Dorian Gray's Stomach (from the Picture of Dorian Gray)

etching
signed in pencil
16 3/4 x 11 3/8

Property from the Estate of Mr. and Mrs. Dean Drahos, Northfield, Ohio

Provenance:
Ferdinand Roten Galleries, Baltimore, Maryland

$300-$500

5
Robert Rauschenberg
(AMERICAN, 1925-2008)

Brake (from Stoned Moon Series), 1969

lithograph
signed, dated and numbered 39/60 in pencil
40 1/2 x 26 1/2 inches

Property from a Private Collection, Scottsdale, Arizona

Literature:
Gemini G.E.L. 176

$1,500-$2,500

6
Robert Rauschenberg
(AMERICAN, 1925-2008)

Rack (from Stoned Moon Series), 1969

lithograph
signed, dated and numbered 42/54 in pencil
30 x 24 1/2 inches

Property from a Private Collection, Scottsdale, Arizona

Literature:
Gemini G.E.L. 172

$1,000-$2,000

7
Robert Rauschenberg
(AMERICAN, 1925-2008)

Tracks (from Stoned Moon Series), 1970

4-color lithograph
signed, dated and numbered 36/54 in pencil
40 7/8 x 29 3/4 inches.

Property from a Private Collection, Scottsdale, Arizona

Literature:
Gemini G.E.L. 200

$1,500-$2,500

*8
Robert Rauschenberg
(AMERICAN, 1925–2008)

For Channel 13, 1990

silkscreen
signed, dated and numbered 87/100 in pencil
46 x 60 1/4 inches.

Property from the Collection of the Terrance J. Dimoff Charitable Remainder Trust

Provenance:
Alexander Kahan Fine Arts, Ltd., 1990

$5,000-$7,000

9
Ellsworth Kelly
(AMERICAN, 1923-2015)

Blue (For Leo), (from *The Leo Castelli 90th Birthday Portfolio*), 1997

color screenprint
signed and numbered LXII/XC in pencil
37 x 27 inches.

Property from a Private Collection, Decatur, Georgia

Provenance:
Martin Lawrence Gallery

$7,000-$9,000

*10

Robert Indiana
(AMERICAN, 1928-2018)

Heptagon, 1970

color screenprint
signed and numbered 92/125 in pencil
11 3/4 x 11 3/4 inches.

Property from the Estate of Mr. and Mrs. Dean Drahos, Northfield, Ohio

$1,000-$2,000

*11

Keith Haring
(AMERICAN, 1958-1990)

Chocolate Buddha, 1989

color lithograph
signed, dated and numbered EA 13/15 in pencil
19 1/4 x 24 3/4 inches.

Property from the Estate of Mr. and Mrs. Dean Drahos, Northfield, Ohio

$5,000-$7,000

12
Andy Warhol
(AMERICAN, 1928-1987)

Liz, 1964

offset lithograph on paper
signed and dated 1966 in ball-point pen
21 7/8 x 21 7/8 inches.

Property from a Private Collector, Port Washington, Wisconsin

Literature:
Feldman & Schellmann II.7

$10,000-$15,000

"I think that [Warhol's] painting of me, based on that photograph, was superb. It kind of grows on you . . . The first one was frowning and scowling and worrying because I was broke, I had lost some primaries, I didn't know where I was going to go next, and the fact that Jamie Wyeth and Andy Warhol were willing to help me kind of turned the tide."

– Jimmy Carter

A recent and much hailed biography of President Carter, published in September 2020 by Jonathan Alter titled *His Very Best: Jimmy Carter, a Life* uses this Andy Warhol screenprint as its surprising yet very appropriate cover image. "There was a time when Jimmy Carter was cool," mentioned the author during an interview with the Guardian. He recounts Carter's friendships with Hunter S. Thompson, Willie Nelson and Gregg Allman, but also the often overlooked, cultured nature of his White House tenure.

The screenprint presented here was published to raise funds for Carter's 1976 presidential campaign. Based on a photograph taken by Andy Warhol just two months before the election for a cover of the *New York Times Magazine*, it embodies classic Warhol portraiture while fully capturing the pensive determination of the future President.

13
Andy Warhol
(AMERICAN, 1928-1987)

Jimmy Carter I, 1976

screenprint on Strathmore Bristol paper
signed and numbered AP 5/25 in pencil,
also signed by Jimmy Carter
39 1/4 x 29 1/2 inches.

Property from a Private Collection, Highland Park, Illinois

$8,000-$12,000

*14

Andy Warhol

(AMERICAN, 1928-1987)

Mao, 1972

screenprint
signed in ball-point pen and stamped 'PP' with a rubber stamp, verso
36 x 36 inches.

Property from the Estate of Mr. and Mrs. Dean Drahos, Northfield, Ohio

Literature:
Feldman & Schellmann II.99

Provenance:
Arthur L. Feldman Fine Arts, Inc., Cleveland, Ohio, 1983
Acquired from the above by the present owner

$25,000-$35,000

*15

Andy Warhol

(AMERICAN, 1928-1987)

Mao, 1972

color screenprint
signed in ball-point pen and stamped 'PP' with a rubber stamp, verso
36 x 36 inches.

Property from the Estate of Mr. and Mrs. Dean Drahos, Northfield, Ohio

Literature:
Feldman & Schellmann II.91

Provenance:
Arthur L. Feldman Fine Arts, Inc., Cleveland, Ohio, 1983
Acquired from the above by the present owner

$25,000-$35,000

16
Various Artists
(AMERICAN, 20th Century)

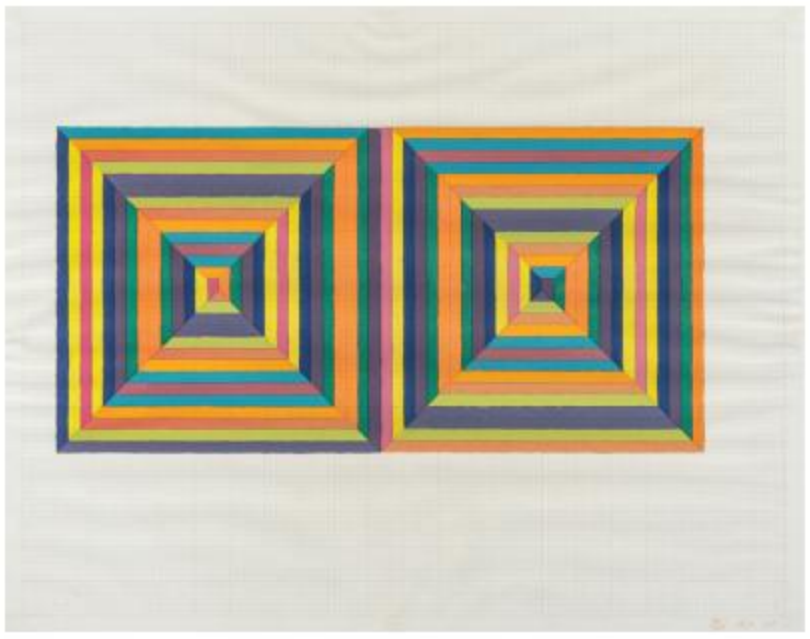
Ten from Leo Castelli, 1968

complete set of 10 works including screenprints,
lithographs and multiples
each signed, and numbered, some dated
Case: 25 1/4 x 21 1/4 x 8 3/4 inches.

Includes: Lee Bontecou *Untitled*, Jasper Johns *The Critic Sees*, Donald Judd *Untitled*, Roy Lichtenstein *Fish and Sky*, Robert Morris *Model*, Larry Poons *Untitled*, Robert Rauschenberg *Passport*, James Rosenquist *Sketch for Forest Ranger*, Frank Stella *Fortin de las Flores* (First Version), Andy Warhol *Portraits of the Artists*.

Published for the 10th anniversary of the Leo Castelli Gallery

$20,000-$30,000



*17

Alex Katz

(AMERICAN, b. 1929)

Susan, 1976

color lithograph
signed and numbered 105/175 in pencil
26 x 19 inches.

Property from the Estate of Mr. and Mrs. Dean Drahos, Northfield, Ohio

$1,500-$2,500

*18
Donald Sultan
(AMERICAN, b. 1951)

Female Series, 1988

aquatints on paper
signed, titled, dated and numbered 7/15 in pencil
4 x 5 7/8 inches and 5 7/8 x 4 inches (each).

Property from the Collection of Sandra Eu, New York, New York

$2,000-$4,000

*19
Eric Fischl
(AMERICAN, b. 1948)

Untitled, 1986

monotype
signed, inscribed 'monotype' and dated in pencil
15 3/4 x 14 3/8 inches.

Property from the Collection of Sandra Eu, New York, New York

$2,000-$4,000

20

Günther Uecker

(GERMAN, b. 1930)

Fliessend, 1997

embossing on heavy paper
signed, titled, dated, and numbered 57/90 in pencil
46 1/2 x 31 1/2 inches.

Property from a Private Collection, Highland Park, Illinois

$6,000-$8,000

21
Serge Poliakoff
(RUSSIAN, 1906–1969)

Composition brune et rouge

color etching with aquatint
signed and numbered 17/75 in pencil
25 x 19 1/2 inches.

$2,000-$4,000

22
Stanley William Hayter
(BRITISH, 1901-1988)

La leçon d'anatomie, 1954

color etching and engraving
signed, titled and inscribed 'XVIII/XX ep d'artiste' in pencil
15 3/4 x 11 5/8 inches.

Property from a Private Collection, Chicago, Illinois

Provenance:
Sotheby's New York, November 15, 1989, lot 267

$1,500-$2,500

23
Larry Poons
(AMERICAN, b. 1937)

Untitled, 1992

monotype
signed and dated in pencil
24 x 18 inches.

Property from a Private Collection, Cambridge, Maryland

$800-$1,200

24
Joan Mitchell
(AMERICAN, 1925-1992)

Champs (Grey), 1991-1992

color lithograph
signed and numbered 85/125 in pencil
sheet: 30 x 22 1/4 inches.

Property from a Private Collection, Decatur, Georgia

$2,000-$4,000

25
Various Artists
(AMERICAN, 20th Century)

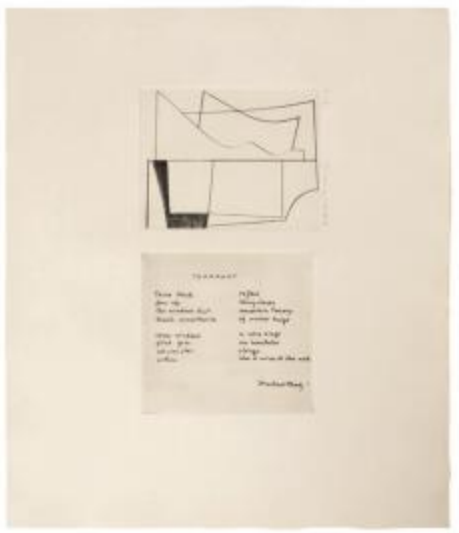
21 Etchings and Poems (complete portfolio of 21), 1960

etchings
each signed and numbered 6/50 in pencil
sheet: 19 7/8 x 16 7/8 inches (each).

Includes: Pierre Alechinsky with 'Poem' by Christian Dotremont; Fred Becker with 'To Yeats in Rapallo' by T. Weiss; Ben-Zion with 'The Faithful One' by David Ignatow; Letterio Calapai with 'To a Poor Old Woman' by William Carlos Williams; Willem De Kooning with 'Revenge' by Harold Rosenberg; Peter Grippe with 'The Hand that Signed Paper Felled a City' by Dylan Thomas; Salvator Grippi with 'Mind' by Richard Wilbur; Stanley William Hayter with 'Poem' by Jacques-Henry Lévesque; Franz Kline with 'Poem' by Frank O'Hara; Jacques Lipchitz with 'Gedicht' by Hans Sahl Ezio Martinelli with 'The Blue Waterfall' by Horace Gregory;Ben Nicholson with 'Tenement' by Herbert Read; Irene Rice Pereira with 'Omega' by George Reavey; Helen Phillips with 'Poem' by André Verdet; André Racz with 'Aubade-Harlem' by Thomas Merton; Kurt Roesch with 'Underworld' by Alastair Reid; Attilio Salemme with 'Tiresias' by Morris Weisenthal; Louis Schanker with 'Most Often in the Night' by Harold Norse; Karl Schrag with 'Fiercely, Lady, Do We Ridge' by David Lougée; Esteban Vicente with 'Nostalgia' Peter Viereck; Adja Yunkers with 'Praise to the End!' by Theodore Roethke

Provenance:
Morris Gallery, New York, NY

$6,000-$8,000



*26
Alexander Calder
(AMERICAN, 1898–1976)

Boules de couleurs

lithograph
signed and numbered 54/75 in pencil
sheet: 30 x 20 1/2 inches.

Property from the Collection of the Terrance J. Dimoff Charitable Remainder Trust

Provenance:
Maeght Éditeur, Paris, 1973

$1,000-$2,000

*27
Alexander Calder
(AMERICAN, 1898–1976)

Pyramids

lithograph
signed and numbered 62/100 in pencil
sheet: 25 x 19 inches.

Property from the Collection of the Terrance J. Dimoff Charitable Remainder Trust

$1,000-$2,000

*28
Alexander Calder
(AMERICAN, 1898–1976)

Albi

lithograph
signed and numbered 5/100 in pencil
35 1/2 x 25 inches.

Property from the Collection of the Terrance J. Dimoff Charitable Remainder Trust

$700-$900

29
NO LOT

30
NO LOT

*31
Alexander Calder
(AMERICAN, 1898–1976)

Deux Serpents noir et rouge

lithograph
signed and numbered 44/75 in pencil
22 x 25 1/4 inches.

Property from the Collection of the Terrance J. Dimoff Charitable Remainder Trust

Provenance:
Maeght Éditeur, Paris, 1975

$1,500-$2,500

*32
Alexander Calder
(AMERICAN, 1898–1976)

La Vague (The Wave), 1971

lithograph
signed and numbered 89/100 in pencil
29 3/4 x 22 1/2 inches.

Property from the Collection of the Terrance J. Dimoff Charitable Remainder Trust

$1,000-$2,000

*33
Alexander Calder
(AMERICAN, 1898–1976)

Caracol, 1975

lithograph
signed and numbered 36/75 in pencil
23 x 30 3/4 inches.

Property from the Collection of the Terrance J. Dimoff Charitable Remainder Trust

Provenance:
Maeght Éditeur, Paris, 1975

$2,000-$4,000

*34
Alexander Calder
(AMERICAN, 1898-1976)

Plankton

color lithograph
signed and numbered 22/75 in pencil
22 7/8 x 30 5/8 inches.

Property from the Estate of Gary P. Grunau, Milwaukee, Wisconsin

$1,000-$2,000

*35
Karel Appel
(DUTCH, 1921-2006)

Cat, 1969

color lithograph
signed, dated and numbered 91/110 in pencil
19 1/2 x 25 1/2 inches.

Property from the Estate of Mr. and Mrs. Dean Drahos, Northfield, Ohio

$500-$700

36
Lynn Chadwick
(BRITISH, 1914–2003)

Seated Figure, 1969

color lithograph
signed, dated and numbered 39/210 in pencil
17 x 21 1/2 inches.

$1,500-$2,500

37
Al Held
(AMERICAN, 1928-2005)

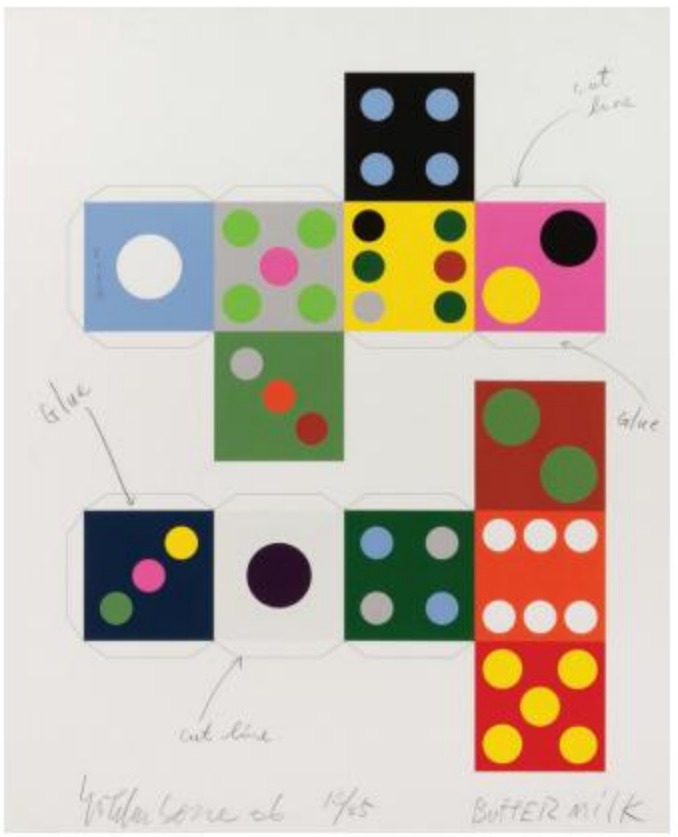
Out and In, 1987

aquatint
from the edition of 50
35 1/4 x 45 inches.

Property from the Collection of an American Corporation

Published by Crown Point Press, San Francisco, California

$1,500-$2,500



38
Yutaka Sone
(JAPANESE, b. 1965)

Mt. 66 (a pair of prints), 2006

lithograph on inkjet print with hand additions
signed and numbered 12/35 and 13/35 in pencil
38 x 31 inches (each).

Property from a Private Colorado Collector

Lot Notes:

On February 19, 2006, Yutaka Sone dropped a giant pair of dice by helicopter down the superpipe at Buttermilk Ski Area. These prints were made to commemorate this art happening and the construction of the dice.

$800-$1,200

*39
Miriam Schapiro
(CANADIAN, 1923-2015)

In the Land of oo-bla-dee, 1993

lithograph in a fan shape mounted on grey paper
signed, titled, dated and numbered 15/100 in pencil
27 x 13 1/2 inches.

Property from the Estate of Mr. and Mrs. Dean Drahos, Northfield, Ohio

$400-$600

40
Sylvia Plimack Mangold
(AMERICAN, b. 1938)

The Pin Oak at The Pond, 1986

etching, aquatint and drypoint
signed, dated and numbered 36/50 in pencil
18 x 22 1/4 inches.

Property from the Collection of an American Corporation

Published by Brooke Alexander

$600-$800

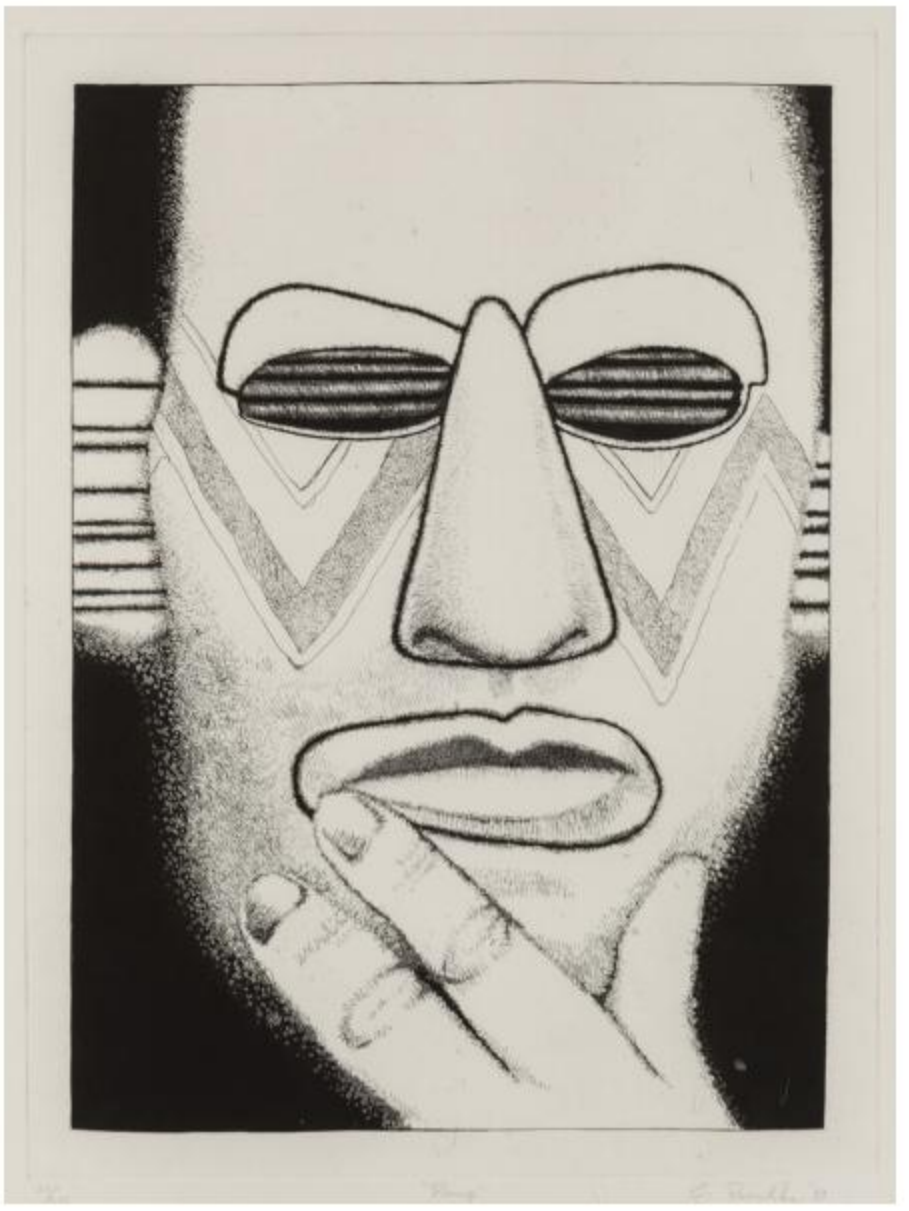
41
Edward Kienholz
(AMERICAN, 1927-1994)

The Marriage Icon, 1972

mixed media
inscribed, dated and numbered 71/75
13 x 52 inches.

Property from a Private Collection, Scottsdale, Arizona

$1,000-$2,000



*42
Ed Paschke
(AMERICAN, 1939-2004)

Pump, 1989

etching
signed, titled, dated and numbered 22/50 in pencil
20 3/4 x 15 5/8 inches.

Property from the Estate of Mr. and Mrs. Dean Drahos, Northfield, Ohio

$700-$900

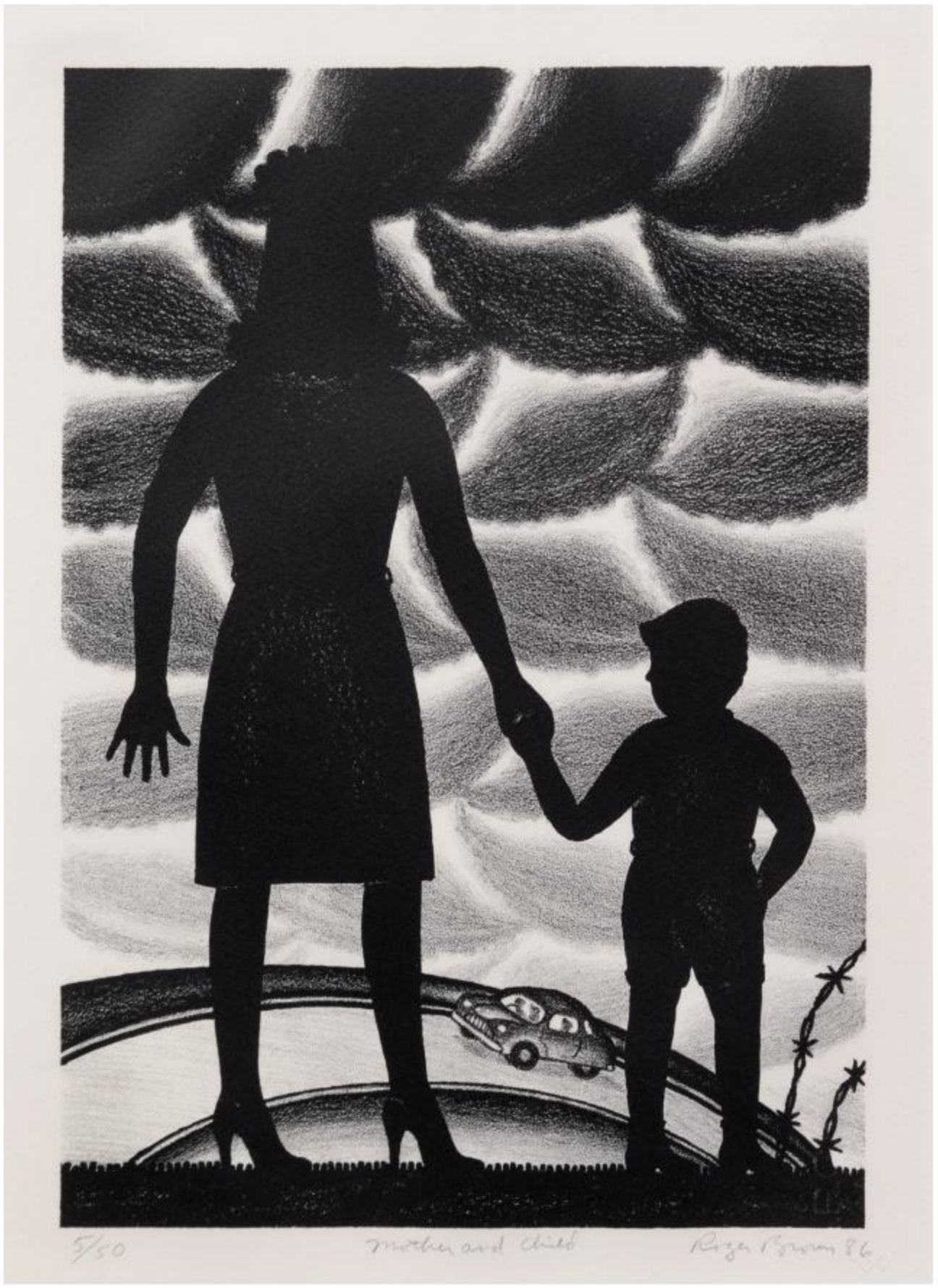
*43
Ed Paschke
(AMERICAN, 1939-2004)

George Mills, 1989

color lithograph
signed, dated and numbered 24/190 in pencil
19 x 33 inches.

Property from the Estate of Mr. and Mrs. Dean Drahos, Northfield, Ohio

$800-$1,200



44
Roger Brown
(AMERICAN, 1941-1997)

Mother and Child, 1986

lithograph
signed, titled, dated and numbered 5/50 in pencil
14 1/2 x 10 1/2 inches.

$1,500-$2,500

45
Jim Nutt
(AMERICAN, b. 1938)

yoo hoo-little boy, 1977

etching
signed, titled and numbered 32/50 in pencil
4 x 4 1/2 inches.

Provenance:
Fleisher/Ollman, Philedelphia, Pennsylvania

$3,000-$5,000

46
Gego
(VENEZUELAN, 1912–1994)

Untitled, 1963

etching
signed and dated in pencil
11 x 4 3/4 inches.

$5,000-$7,000

47
Fernando Botero
(COLOMBIAN, b. 1932)

La Toilette, 1983

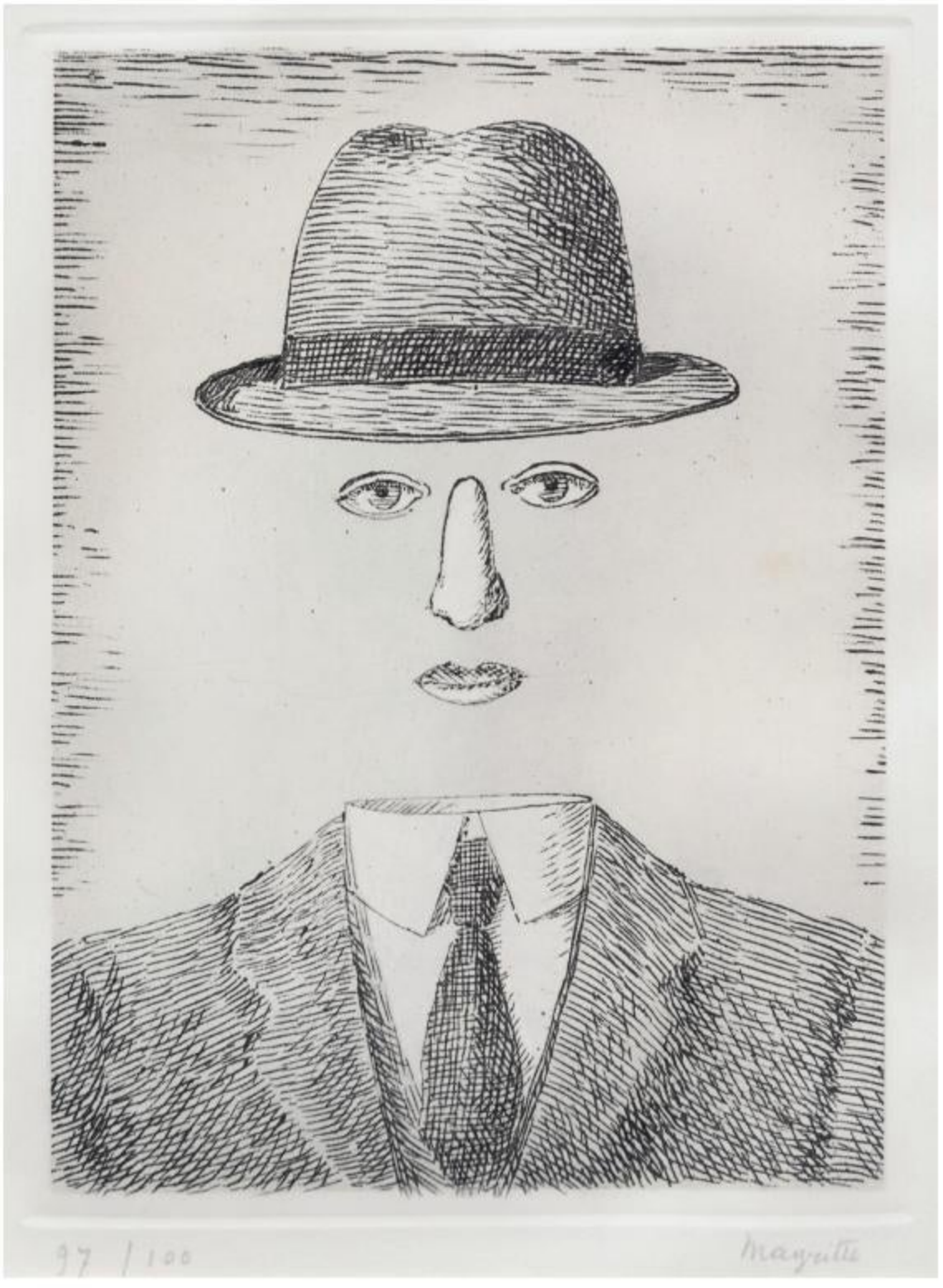
offset lithograph
signed and numbered 100/200 in pencil
13 1/2 x 11 1/4 inches.

$4,000-$6,000

MODERN AND OLD MASTER PRINTS

LOTS 47A-115

Opposite
Lot 72 | Henri Matisse (French, 1869-1954)
Jeune Fille Assise au Bouquet de fleurs, 1923



47a
Rene Magritte
(BELGIAN, 1898-1967)

Paysage de Baucis, 1966

etching
signed and numbered 97/100 in pencil
9 x 6 1/2 inches.

Provenance:
Christie's Old Master, American and Modern Prints;
16 May 1994, lot 289

$15,000-$20,000

48
Salvador Dali
(SPANISH, 1904-1989)

Alice's Adventures in Wonderland
(complete portfolio of 13), 1969

color etching and heliogravures with remarque
each signed and numbered 30/100
15 3/8 x 10 5/8 inches (each).

Literature:
Field 69-5

Provenance:
Merrill Chase Galleries, Oak Brook, Illinois, 1970
Accompanied by a letter of authenticity from
Albert Field dated January 31, 1995

$10,000-$15,000

49
Joan Miró
(SPANISH, 1893-1983)

Ubu Roi, Plate II, 1966

color lithograph
signed and numbered 21/75 in pencil
16 1/4 x 25 inches.

Property from a Private Collection, Chicago, Illinois

Provenance:
Christie's New York, November 2, 1988, lot 397

$3,000-$5,000

50
Joan Miró
(SPANISH, 1893-1983)

Sculptures en montagne Exhibition, 1973

color lithograph
signed and numbered 115/150 in pencil
30 1/2 x 21 5/8 inches.

Property from a Private Collection, Chicago, Illinois

Provenance:
Sotheby's New York, November 3, 1988, lot 358

$4,000-$6,000

51
Joan Miró
(SPANISH, 1893-1983)

Frappeuse de Silex, 1973

color etching, aquatint and carborundum
signed and numbered 47/50 in pencil
28 5/8 x 41 inches.

$5,000-$7,000

*52
Joan Miró
(SPANISH, 1893-1983)

Prise à L'Hameçon, 1969

etching and aquatint with carborundum
signed and numbered 67/75 in pencil
39 1/2 x 26 inches.

Property from the Collection of Naomi M. Morales, Alexandria, Virginia

$8,000-$12,000

53
Marc Chagall
(FRENCH/RUSSIAN, 1887–1985)

Maternité au centaure, 1957

color lithograph
signed and numbered 57/90 in pencil
9 1/4 x 9 1/4 inches.

Property from a Private Collection, Chicago, Illinois

Literature:
Mourlot 195

$2,000-$4,000

54
Marc Chagall
(FRENCH/RUSSIAN, 1887–1985)

Pour Berggruen, 1965

color lithograph
signed and numbered 20/75 in pencil
11 1/2 x 8 inches.

Property from a Private Collection, Chicago, Illinois

Literature:
Mourlot 435a

Provenance:
Christie's New York, November 2, 1988, lot 258

$4,000-$6,000

55
Marc Chagall
(FRENCH/RUSSIAN, 1887–1985)

Composition for XXe Siecle, 1966

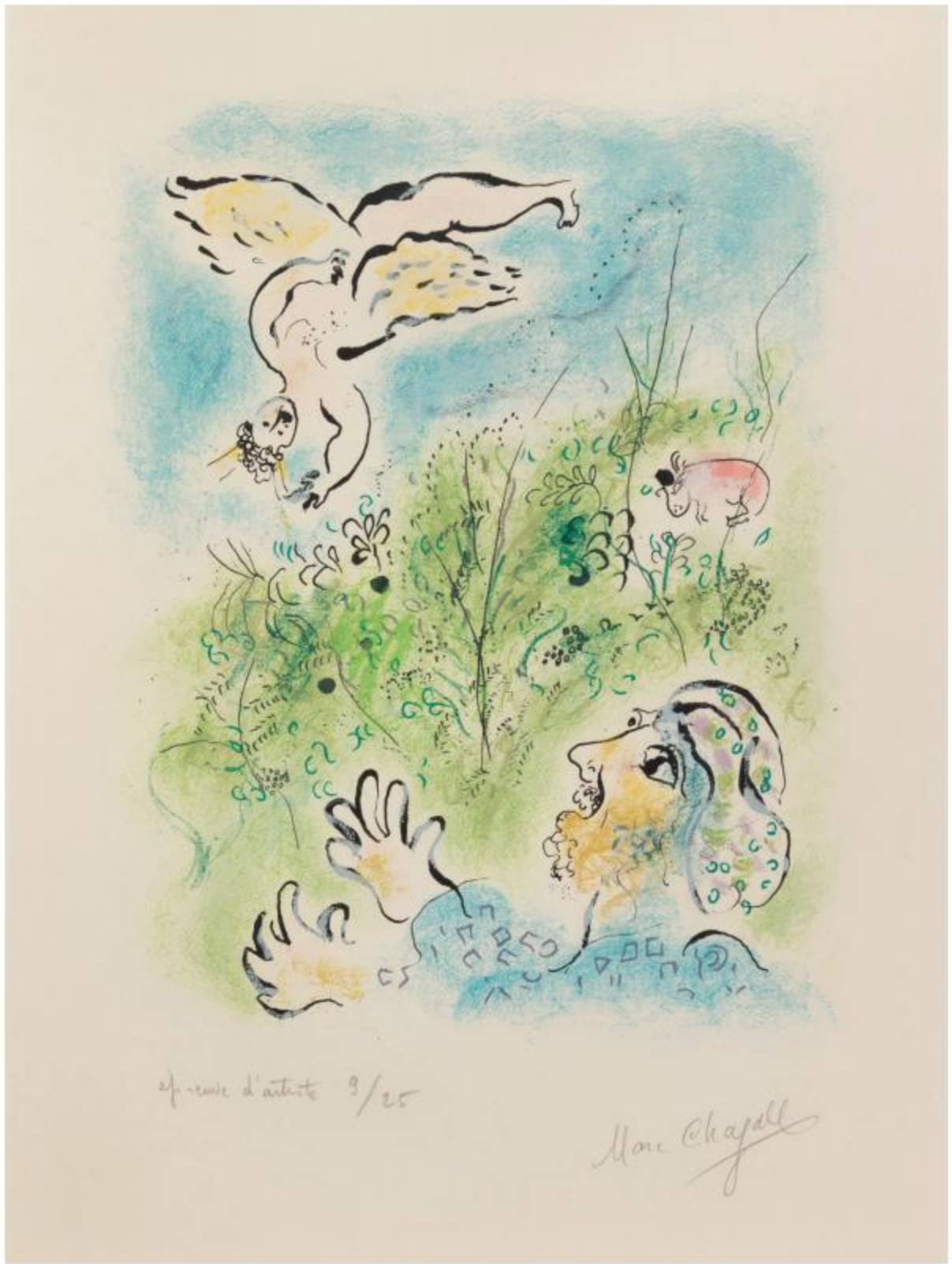
color lithograph
signed and numbered 29/75 in pencil
12 1/2 x 18 3/8 inches.

Property from a Private Collection, Chicago, Illinois

Literature:
Mourlot 740a

Provenance:
Christie's New York, November 2, 1988, lot 260

$2,000-$4,000



56
Marc Chagall
(FRENCH/RUSSIAN, 1887–1985)

Amour est un dieu mes enfants (from Sur la terre des dieux), 1967

color lithograph
signed and numbered 'epreuve d'artiste 9/25' in pencil
16 1/2 x 13 1/2 inches.

Property from a Private Collection, Chicago, Illinois

Literature:
Mourlot 532

Provenance:
Sotheby's New York, November 3, 1988, lot 146

$8,000-$12,000

57
Marc Chagall
(FRENCH/RUSSIAN, 1887–1985)

Nous habitons parmi les fleurs...
(from Sur la terre des Dieux), 1967

color lithograph
signed and numbered 'epreuve d'artiste 2/25' in pencil
17 1/2 x 14 inches.

Property from a Private Collection, Chicago, Illinois

Literature:
Mourlot 531

$10,000-$15,000

58
Marc Chagall
(FRENCH/RUSSIAN, 1887–1985)

La petit mariée (The Little Bride), 1977

color lithograph
signed and numbered 14/50 in pencil
11 x 12 7/8 inches.

Literature:
Mourlot 907

$4,000-$6,000

59
Marc Chagall
(FRENCH/RUSSIAN, 1887–1985)

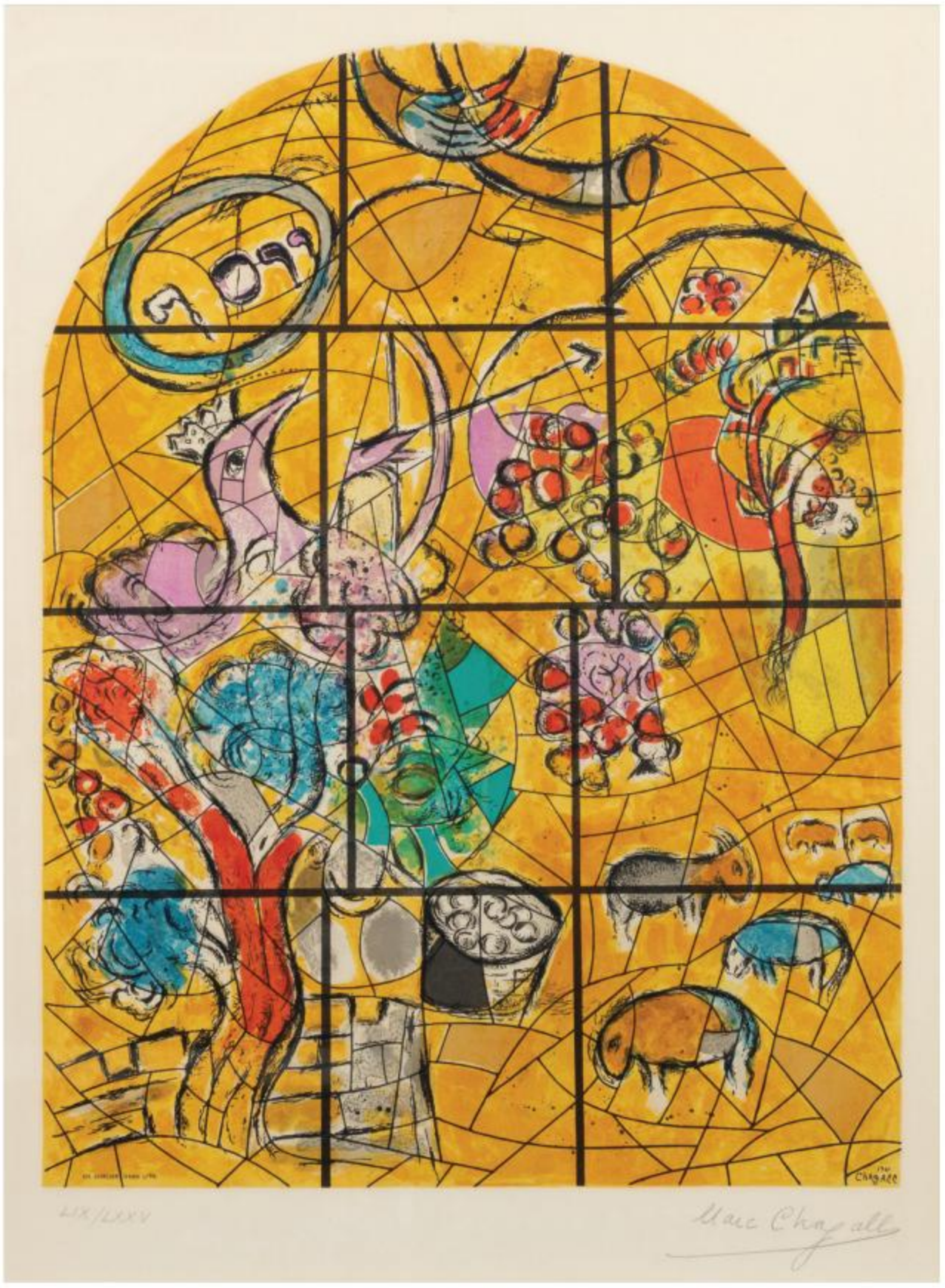
Tenderness, 1983

color lithograph
signed and numbered 3/50 in pencil
18 1/4 x 12 7/8 inches.

Property from a Private Collection, Chicago, Illinois

Literature:
Mourlot 1020

$1,500-$2,500



60
After Marc Chagall
(FRENCH/RUSSIAN, 1887–1985)

The Tribe of Joseph (from Twelve Maquettes of Stained Glass Windows for Jerusalem), 1964

lithograph
signed and numbered LIX/LXXV in pencil
24 1/4 x 18 1/4 inches.

Property from a Private Collection, Scottsdale, Arizona

Literature:
Mourlot CS 22

$5,000-$7,000

61
After Marc Chagall
(FRENCH/RUSSIAN, 1887–1985)

Sirène au Pine (Siren with Pine),
(from Nice & the Côte d'Azur), 1967

color lithograph
stamped and numbered LX/LXXV in pencil
25 x 18 inches.

Property from a Private Collection, Chicago, Illinois

Literature:
Mourlot CS 35

$8,000-$12,000

62
Fernand Léger
(FRENCH, 1881-1955)

Nature morte aux fruits, 1948

color lithograph
signed and numbered 59/75 in pencil
17 3/4 x 13 3/4 inches.

Property from a Private Collection, Chicago, Illinois

Literature:
Saphire 18

Provenance:
Sotheby's New York, November, 3, 1988, lot 259

$1,000-$2,000

63
Pablo Picasso
(SPANISH, 1881-1973)

Le modèle nu, 1927

etching
signed and numbered 33/40 in pencil
11 x 7 1/2 inches.

Literature:
Bloch 78

$3,000-$5,000

64
After Pablo Picasso
(SPANISH, 1881–1973)

Mère et enfant au fichu (Mother and Child with Shawl)
(from the *Barcelona Suite*), 1966

color offset lithograph
signed and numbered XVI/LX in pencil
17 7/8 x 16 1/8 inches.

$3,000-$5,000

65
Pablo Picasso
(SPANISH, 1881-1973)

Raphaël et la Fornarina. V: Avec voyeur écartant le rideau
(pl. 300 from the *347 Series*), 1968

etching with drypoint
signed and numbered 43/50 in pencil
16 1/4 x 19 3/8 inches.

Property from a Private Collection, Chicago, Illinois

Literature:
Bloch 1780

Provenance:
Sotheby's New York, November 3, 1988, lot 477

$3,000-$5,000

*66
Pablo Picasso
(SPANISH, 1881–1973)

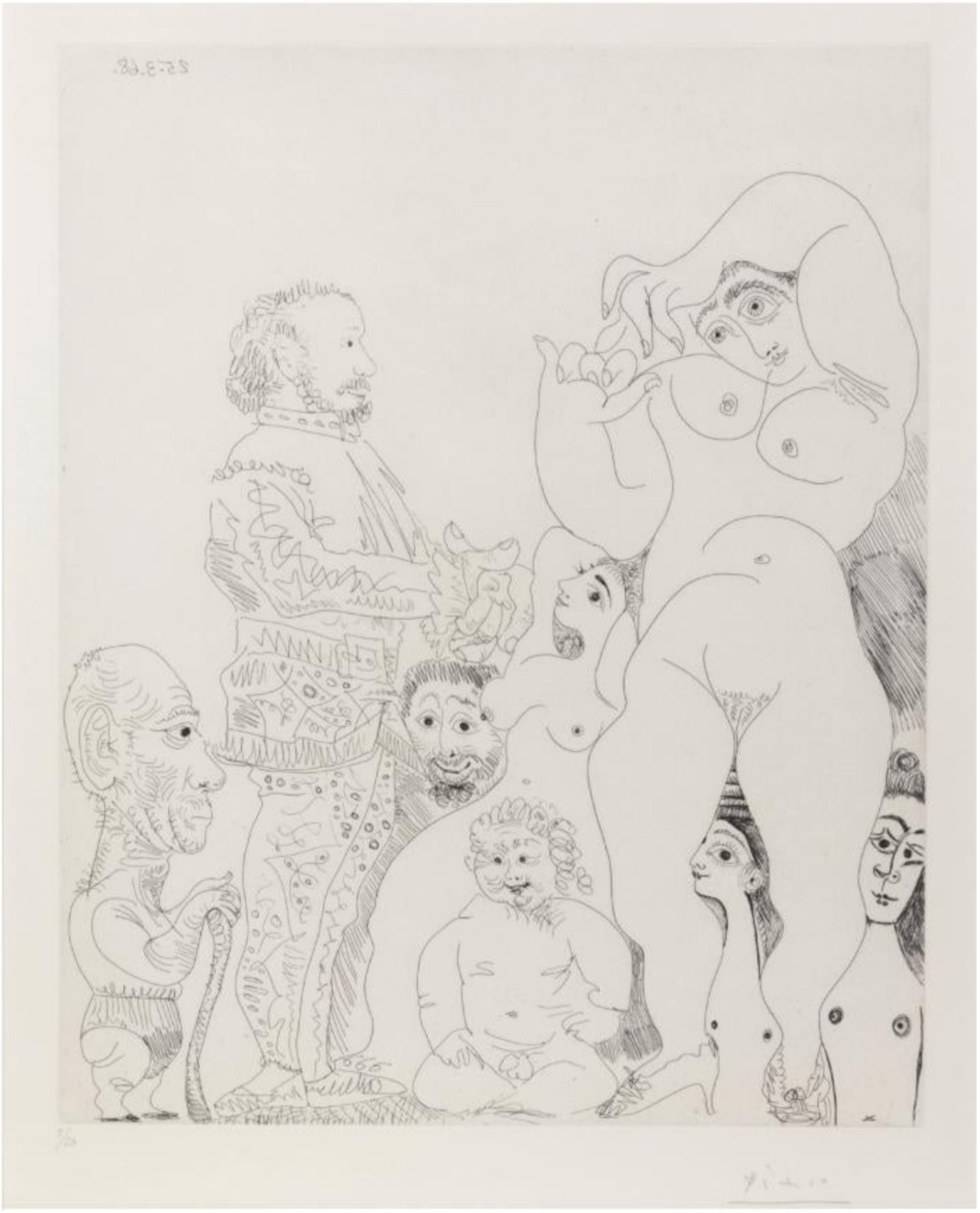
Peintre devant une Trois Graces, 1968

etching
signed and numbered 45/50 in pencil
12 1/4 x 12 1/4 inches.

Property from the Collection of Mr. Jeffrey Roelofs, Grand Rapids, Michigan

Literature:
Bloch 1731

$4,000-$8,000



67
Pablo Picasso
(SPANISH, 1881-1973)

Autoportrait à la canne, avec comédien, amour replet et femmes (pl. 8 from *347 Series*), 1968

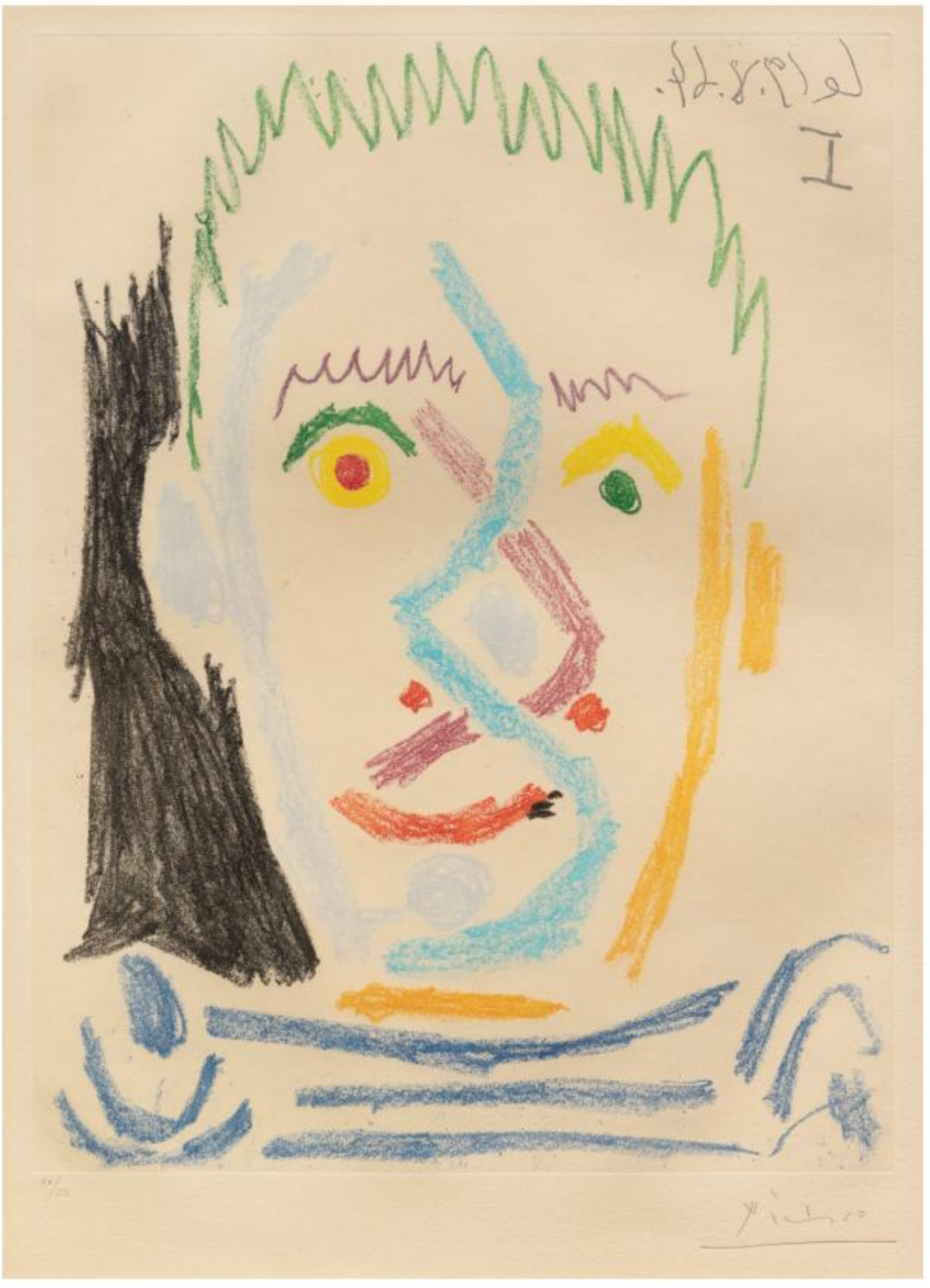
etching
signed and numbered 5/50 in pencil
16 1/2 x 13 1/2 inches.

Property from a Private Collection, Chicago, Illinois

Literature:
Bloch 1488

Provenance:
Sotheby's New York, November 3, 1988, lot 470

$5,000-$7,000



*68

Pablo Picasso

(SPANISH, 1881-1973)

Tête d'Homme au Maillot Rayé, 1964

aquatint with softground etching
signed and numbered 10/50 in pencil
16 1/4 x 12 3/8 inches.

Property from the Sally W. Kaplin Living Trust, Northbrook, Illinois

Literature:
Bloch 1164

Provenance:
International Galleries, Chicago

$15,000-$20,000

69
Pablo Picasso
(SPANISH, 1881-1973)

Visage no. 189, 1963

white earthenware ceramic plate with colored engobe and glaze
inscribed on bottom, edition 44/150
diameter: 10 inches.

Literature:
Ramie 491

$7,000-$9,000

70
Pablo Picasso
(SPANISH, 1881-1973)

Tête d'Histrion, 1965

linocut printed in black and brown
signed and numbered 96/200 in pencil
25 1/8 x 20 5/8 inches.

Property from a Private Collection, Scottsdale, Arizona

Literature:
Bloch 1849

$5,000-$7,000

71
Henri Matisse
(FRENCH, 1869–1954)

Petite liseuse, 1923

lithograph
signed and numbered 16/50 in pencil
10 1/2 x 8 3/4 inches.

Property from a Private Collection, Chicago, Illinois

Literature:
Duthuit 431

Provenance:
Christie's New York, November 20, 1989, lot 204

$8,000-$12,000

72
Henri Matisse
(FRENCH, 1869–1954)

Jeune Fille Assise au Bouquet de fleurs, 1923

lithograph on Japan
signed and numbered 36/60 in pencil
10 1/2 x 7 1/2 inches.

Property from a Private Collection, Chicago, Illinois

Literature:
Duthuit 438

Provenance:
Christie's New York, November 20, 1989, lot 206

$12,000-$18,000

73
Henri Matisse
(FRENCH, 1869–1954)

Odalisque voilée, 1925

lithograph on Japan
signed and numbered 20/50 in pencil
21 1/4 x 17 inches.

Property from a Private Collection, Chicago, Illinois

Literature:
Duthuit 464

Provenance:
Christie's New York, November 20, 1989, lot 207

$8,000-$12,000

74
Henri Matisse
(FRENCH, 1869–1954)

Danseuse au Fauteuil, En Bois
(from Dix Danseuses), 1927

lithograph
signed and numbered 55/130 in pencil
18 x 10 inches.

Property from a Private Collection, Chicago, Illinois

Literature:
Duthuit 483

Provenance:
Sotheby's New York, November 3, 1988, lot 285

$7,000-$9,000

75
Henri Matisse
(FRENCH, 1869–1954)

Danseuse au Divan pliee en deux (from Dix Danseuses), 1927

lithograph
signed and numbered 120/130 in pencil
17 3/4 x 11 inches.

Property from a Private Collection, Chicago, Illinois

Literature:
Duthuit 489

Provenance:
Christie's New York, November 20, 1989, lot 213

$10,000-$15,000

76
Henri Matisse
(FRENCH, 1869–1954)

Figure Devant Tapa africain, 1929

lithograph
signed and numbered 30/50 in pencil
21 x 17 inches.

Property from a Private Collection, Chicago, Illinois

Literature:
Duthuit 515

Provenance:
Sotheby's New York, November 3, 1988, lot 288

$7,000-$9,000

77

Martin Lewis

(AMERICAN, 1881-1962)

Shadow Dance

dypoint etching
signed in pencil
9 1/4 x 10 3/4 inches.

Property from the Estate of Patricia A. Zygman, Stuart, Florida

$20,000-$30,000

78
Camille Pissarro
(DANISH/FRENCH, 1830-1903)

Paysanne au puits, 1891

etching
stamped and numbered 14/50
9 1/8 x 7 1/2 inches.

Property from a Private Collection, Chicago, Illinois

Literature:
Delteil 101

Provenance:
Sotheby's New York, November 15, 1989, lot 606

$800-$1,200

79
Pierre Bonnard
(FRENCH, 1867-1947)

Le Parc Monceau, 1937

etching
13 1/4 x 10 1/8 inches.

Property from a Private Collection, Chicago, Illinois

$200-$400

*80
James Jacques Joseph Tissot
(FRENCH, 1836–1902)

Trafalgar Tavern, Greenwich, 1878

etching and drypoint
13 3/4 x 9 3/4 inches.

Property from the Collection of James Griffel,
Ponte Vedra Beach, Florida

$500-$700

81
Jacques Villon
(FRENCH, 1875–1963)

Mes Petites Amis, Les Deux Soeurs, 1904

color aquatint with drypoint
signed, dated and numbered 23/50 in pencil
14 x 11 inches.

Property from a Private Collection, Chicago, Illinois

Provenance:
Sotheby's New York, November 15, 1989, lot 694

$700-$900

82
Jacques Villon
(FRENCH, 1875–1963)

Les Femmes d'Ouessant, 1903

color aquatint
signed, dated and numbered 4/18 in pencil
10 3/4 x 14 3/4 inches.

Property from a Private Collection, Chicago, Illinois

Provenance:
Sotheby's New York, November 15, 1989, lot 693

$600-$800

83
Jacques Villon
(FRENCH, 1875–1963)

Derain, buste de femme, 1922

color aquatint
signed and numbered 189/200 in pencil
23 x 18 3/4 inches.

Property from a Private Collection, Chicago, Illinois

Provenance:
Christie's New York, November 2, 1988, lot 559

$400-$600

*84
Georges Bottini
(FRENCH, 1874-1907)

La Lanterne Rouge, 1897

woodcut
signed by the artist and Harry van der Zee, inscribed and numbered 9/25 in pencil
7 1/2 x 5 1/2 inches.

Property from the Estate of Joan Conway Crancer, St. Louis, Missouri

Provenance:
Bearing stamp of Henri Marie Petiet (L. 5031)
Galerie Maximillian, Aspen, Colorado

$2,000-$4,000

*85
Leonetto Cappiello
(FRENCH, 1875-1942)

Poudre de Luzy, 1919

color lithograph
54 1/4 x 36 inches.

Property from the Collection of Janice and Philip Beck, Winnetka, Illinois

Literature:
Rennert 287

$2,000-$4,000

*86
Jules Chéret
(FRENCH, 1836 - 1932)

Pastilles Géraudel, 1891

color lithograph
31 1/4 x 22 1/4 inches.

Property from the Collection of Janice and Philip Beck, Winnetka, Illinois

Literature:
Broido 893

$1,000-$2,000

*87
Jules Chéret
(FRENCH, 1836 - 1932)

Olympia, 1893

color lithograph
23 1/4 x 14 3/8 inches.

Property from the Collection of Janice and Philip Beck, Winnetka, Illinois

$800-$1,200

*88
Jules Chéret
(FRENCH, 1836 - 1932)

Quinquina Dubonnet, 1895

color lithograph
21 3/4 x 14 5/8 inches.

Property from the Collection of Janice and Philip Beck, Winnetka, Illinois

Literature:
Bargiel & Le Men 1132
Broido 871

$700-$900

*89
Jules Chéret
(FRENCH, 1836 - 1932)

Quinquina Dubonnet, 1896

color lithograph
21 x 14 inches.

Property from the Collection of Janice and Philip Beck, Winnetka, Illinois

Literature:
Bargiel & Le Men 1143
Broido 871

$800-$1,200

*90
Jules Chéret
(FRENCH, 1836 - 1932)

Folies-Bergère: La Loïe Fuller, 1897

color lithograph
11 1/2 x 7 7/8 inches.

Property from the Collection of Janice and Philip Beck, Winnetka, Illinois

$300-$500

*91
Henri-Gabriel Ibels
(FRENCH, 1867 - 1936)

Pierrefort, Rue de Bonaparte, 1898

color lithograph
7 3/4 x 10 1/4 inches.

Property from the Collection of Janice and Philip Beck, Winnetka, Illinois

$100-$200

JESSE L. LASKY
IN ASSOCIATION WITH
DAVID BELASCO
PRESENTS
JESSE L. LASKY FEATURE PLAY COMPANY
NED URGES AGATHA NOT TO LET THE WAR SEPARATE THEM
BLANCHE SWEET
IN A PICTURIZATION OF DAVID BELASCO'S FAMOUS PRODUCTION OF WM C. DE MILLE'S GREAT CIVIL WAR DRAMA
THE WARRENS OF VIRGINIA
PRODUCED UNDER THE DIRECTION OF CECIL B. DE MILLE

*92
Jesse L. Lasky
(AMERICAN, 1913 - 1916)

The Warrens of Virginia, 1915

color lithograph
39 x 26 1/8 inches.

Property from the Collection of Janice and Philip Beck, Winnetka, Illinois

$100-$200

FINISTÈRE. ses costumes, ses sites, la mer.
SYNDICAT D'INITIATIVE DU FINISTÈRE
POUR TOUS RENSEIGNEMENTS S'ADRESSER : 12, Rue du Quai, à QUIMPER
27, Rue Jean Macé, à BREST

*93
Jean-Julien Lemordant
(FRENCH, 1882 - 1968)

Finistère, ses costumes, ses sites, la mer, 1920

lithograph
27 1/2 x 39 1/2 inches.

Property from the Collection of Janice and Philip Beck, Winnetka, Illinois

$50-$100

94
Alphonse Mucha
(CZECH, 1860-1939)

Lorenzaccio (Maîtres de l'Affiche pl. 114), 1898

lithograph
12 7/8 x 4 1/2 inches.

$500-$700

95
Alphonse Mucha
(CZECH, 1860–1939)

Job, 1896

lithograph
20 1/4 x 15 1/4 inches.

$10,000-$15,000

96
Alphonse Mucha
(CZECH, 1860-1939)

L'Iris (from *Les Fleurs*), 1898

lithograph
40 1/4 x 16 1/4 inches.

$3,000-$5,000

97
Alphonse Mucha
(CZECH, 1860–1939)

Zodiaque

lithograph
25 1/4 x 18 5/8 inches.

$3,000-$5,000

*98
Henri de Toulouse-Lautrec
(FRENCH, 1864 - 1901)

À l'Opéra: Madame Caron dans Faust (*L'Escarmouche* edition), 1893

crayon, brush and spatter lithograph in olive green on cream wove paper
stamped with the red monogram of the artist, inscribed 'L.D. 49' and 'S 8' and in pencil
14 x 10 1/8 inches.

Property from the Collection of Janice and Philip Beck, Winnetka, Illinois

Literature:
Adriani (G) 54; Delteil 49; Adhémar 52; Adriani 51; Wittrock 39

Provenance:
Bearing stamp of Henri Marie Petiet (L. 5031)
Colletti Gallery, Chicago 2000

Lot notes:
This image depicts the actress known as Rose Caron (Lucile Meuniez) playing Gretchen in Charles Gounod's opera *Faust*. It was published in the weekly magazine *L'Escarmouche* on January 7, 1894.

$3,000-$5,000

*99
Henri de Toulouse-Lautrec
(FRENCH, 1864 - 1901)

Lugné-Poë et Berthe Bady, dans 'Au-dessus des Forces Humaines', 1894

crayon lithograph with scraping on stone, in black on cream wove (imitation Japan) paper
stamped with the red monogram of the artist
18 x 12 1/4 inches.

Property from the Collection of Janice and Philip Beck, Winnetka, Illinois

Literature:
Adriani (G) 65 I/I; Delteil 55; Adhémar 63; Adriani 62; Wittrock 48

Provenance:
Bearing stamp of Henri Marie Petiet (L. 5031)
Piasa, Paris; 3 June 1999, Estampes modernes: Henri M. Petiet, lot 190
Colletti Gallery, Chicago, 2000

Lot notes:
This image depicts the actor Lugné-Poë and actress Berthe Bady in Björnstjerne Björnson's play *Au-dessus des Forces Humaine* (Beyond Human Strength).

$3,000-$5,000

*100
Henri de Toulouse-Lautrec
(FRENCH, 1864-1901)

Lender et Lavallière, 1895

crayon, brush and spatter lithograph, with scraping on stone, in black on lightweight tan wove paper stamped with the red monogram of the artist
23 1/4 x 18 inches.

Property from the Collection of Janice and Philip Beck, Winnetka, Illinois

Literature:
Adriani (G) 118 I/II; Delteil 164 I; Adhémar 133 I; Adriani 121 I; Wittrock 109 I

Provenance:
Colletti Gallery, Chicago 2005

Lot notes:
The two figures presented here, singer Marcelle Lender on the left and actress Eve Lavalliére on the right, at first appear juxtaposed incongruously. Lavalliére may be depicted in her role in *Hamlet* and Lender appears to be looking on perhaps in an unrelated perspective. The differing perspectives create a complex composition and an appropriate peek inside the mind of the artist.

$3,000-$5,000

*101
Henri de Toulouse-Lautrec
(FRENCH, 1864 - 1901)

Souper à Londres (Supper in London), (from *Études des Femmes* by *Le Livre Vert*), 1896
lithograph
signed in pencil
12 3/4 x 17 1/2 inches.

Property from the Collection of Janice and Philip Beck, Winnetka, Illinois

Literature:
Adriani G 192 I/I; Delteil 167; Adhémar 190; Adriani 166; Wittrock 169

Provenance:
Colletti Gallery, Chicago, April 2000

Lot notes:
One of only two lithographs in 1896 depicting Lautrec's frequent visits to London, this image depicts the artist's friend, Charles Condor, with his female companion. The lithograph was published in the series *Études des Femmes* in the magazine *Le Livre Vert*.

$4,000-$6,000

*102
Henri de Toulouse-Lautrec
(FRENCH, 1864 - 1901)

La loge, 'Faust', 1896

crayon lithograph with scraping on stone, in violet-black on cream wove paper
20 3/4 x 15 inches.

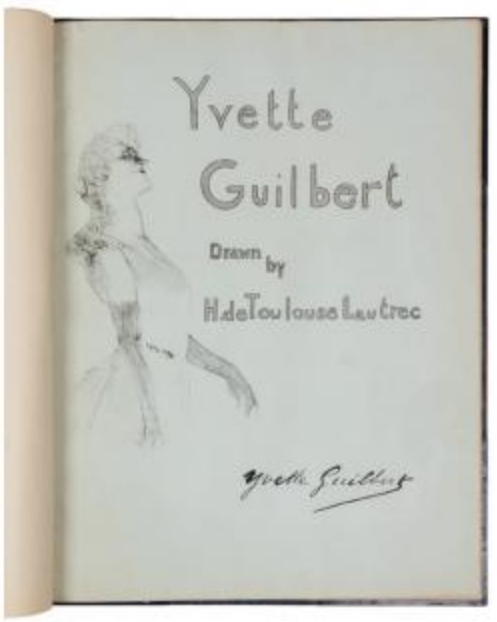
Property from the Collection of Janice and Philip Beck, Winnetka, Illinois

Literature:
Adriani (G) 194; Delteil 166; Adhémar 217; Adriani 201; Wittrock 148

Provenance:
Bearing stamp 'E.L' in pink, verso (not in Lugt)
Colletti Gallery, Chicago 2004

Lot notes:
The view presented here, as seen from the balcony offers a view of the stage in the center right where Rose Caron features as Gretchen in Charles Gounod's opera *Faust*. See Lot 98 in this sale for a depiction of Caron in this role.

$6,000-$8,000



*103
Henri de Toulouse-Lautrec
(FRENCH, 1864 - 1901)

Yvette Guilbert (portfolio of eight lithographs with cover; cover and frontispiece bound together with front matter in binding by René Aussourd), 1898

lithographs
12 1/2 x 10 1/2 inches.

Property from the Collection of Janice and Philip Beck, Winnetka, Illinois

Literature:
Adriani (G) 250-258; Delteil 251-260; Adhémar 307-316; Adriani 256-265; Wittrock 271-280

Provenance:
Each sheet and front matter bearing stamp of Henri Marie Petiet (L. 5031)
Binding bearing mark of René Aussourd
Colletti Gallery, Chicago, 2000

Lot notes:
In May of 1898, the internationally famous French singer Yvette Guilbert was to give performances in London. In March, Lautrec began working on a series of lithographs to be published by the London publishers Bliss and Sands to commemorate the occasion. Unfortunately, on May 6, Guilbert informed Lautrec that the engagement was cancelled. The publisher decided to move forward with publishing the portfolio regardless, the final images presented here.

Lautrec produced eight full page drawings as well as a title page for the portfolio. Each of the sheets in the set presented here bears the ownership stamp of Henri Marie Petiet (1894-1980), renowned French print collector and dealer known for his insatiable collecting habits, international connections in the print world and most importantly his keen eye for quality prints.

$15,000-$20,000

*104
Henri de Toulouse-Lautrec
(FRENCH, 1864 - 1901)

Cover for "L'exemple de Ninon de Lenclos Amoureuse", 1898

crayon lithograph in greenish black, on cream wove (imitation Japan) paper
7 3/8 x 9 1/2 inches.

Property from the Collection of Janice and Philip Beck, Winnetka, Illinois

Literature:
Adriani (G) 292 I/II; Delteil 230; Adhémar 273; Adriani 298; Wittrock 288

Provenance:
Colletti Gallery, Chicago, 2005

Lot notes:
The artwork presented here was used as the cover for the novel *Ninon de Lenclos Amoureuse* (Ninon de Lenclos in Love) by Jean de Tinan, published by the *Mercure de France*. Certainly a very appropriate novel for Lautrec to be illustrating, Ninon de Lenclos (1623-1705) was the most well known 17th century French courtesan.

$2,000-$4,000

*105
Henri de Toulouse-Lautrec
(FRENCH, 1864 - 1901)

Madame le Margoin, Modiste (Madame le Margoin, Milliner), 1900

lithograph in black on cream wove paper
12 1/4 x 9 1/2 inches.

Property from the Collection of Janice and Philip Beck, Winnetka, Illinois

Literature:
Adriani (G) 356; Delteil 325; Adhémar 370; Adriani 362; Wittrock 334

Provenance:
Colletti Gallery, Chicago

Lot Notes:
Depicting the eighteen year old Louise Blouet, this is perhaps one of Lautrec's last exquisite portraits. Louise, the lover of Lautrec's long time friend and dealer Maurice Joyant as well as a seamstress and model for the Parisian Milliner, Renée Vert, always showed a deep sympathy and understanding towards the artist. Lautrec nicknamed her 'Croqsimargoin' meaning in Parisian slang 'the model who is nice to draw' or 'nice to nibble'.

$4,000-$6,000

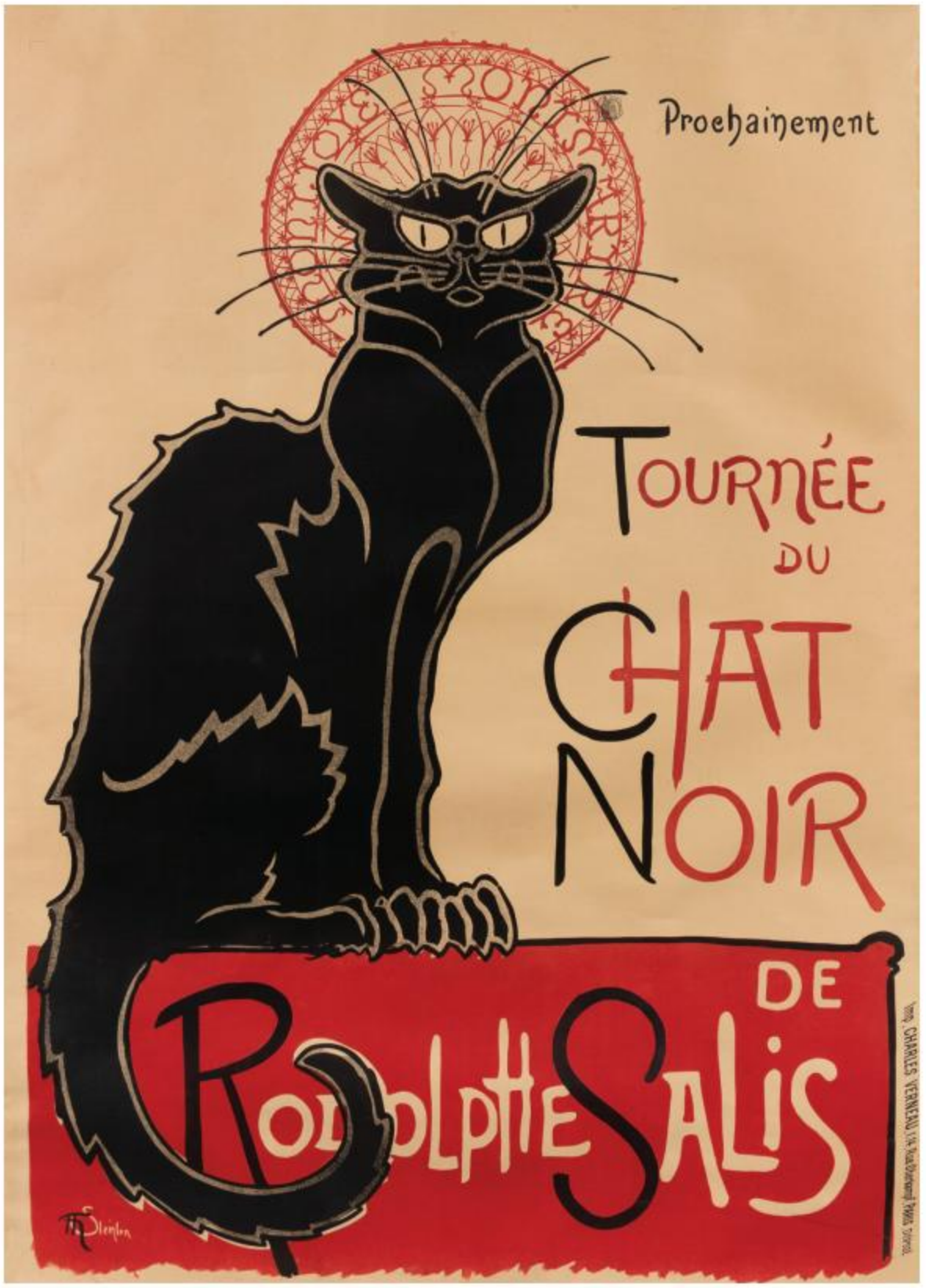
*106
Théophile Alexandre Steinlen
(FRENCH, 1859-1923)

La Maternelle (edition before letters), 1920

color lithograph on cream wove paper laid down on two-ply board
34 7/8 x 44 1/4 inches.

Property from the Collection of Janice and Philip Beck, Winnetka, Illinois

$1,500-$2,500



*107
Théophile Alexandre Steinlen
(FRENCH, 1859-1923)

Tournée du Chat Noir de Rodolphe Salis, 1896

lithograph in black and red on tan wove paper laid down on linen
54 1/2 x 39 1/4 inches.

Property from the Collection of Janice and Philip Beck, Winnetka, Illinois

Literature:
Crauzat 496
Bargiel & Zagrodzki 22 A2
Das Frühe Plakat 787

$10,000-$15,000

*108
Théophile Alexandre Steinlen
(FRENCH, 1859-1923)

Motocycles Comiot, 1899

color lithograph on two sheets of cream wove paper laid down on cotton muslin
57 x 53 1/2 inches.

Property from the Collection of Janice and Philip Beck, Winnetka, Illinois

Literature:
Crauzat 505 I/I
Bargiel & Zagrodzki 36 A1
Das Frühe Plakat 792

$10,000-$15,000

109
Eric Heckel
(GERMAN, 1883–1970)

Liegende, 1913

color woodcut, printed in 1925
signed, dated and titled in pencil
6 7/8 x 4 1/8 inches.

Property from a Private Collection, Chicago, Illinois

Literature:
Dube 259

Provenance:
Sotheby's New York, November 15, 1989, lot 268

$6,000-$8,000

110
Käthe Kollwitz
(GERMAN, 1867–1945)

Zertretene (Arme Familie), 1900

etching and aquatint, printed in greenish-black ink
signed in pencil
9 3/4 x 7 7/8 inches.

Property from a Private Collection, Chicago, Illinois

Literature:
Knesbeck 48

Provenance:
Sotheby's New York, November 15, 1989, lot 287

$2,000-$4,000

111
Max Pechstein
(GERMAN 1881-1955)

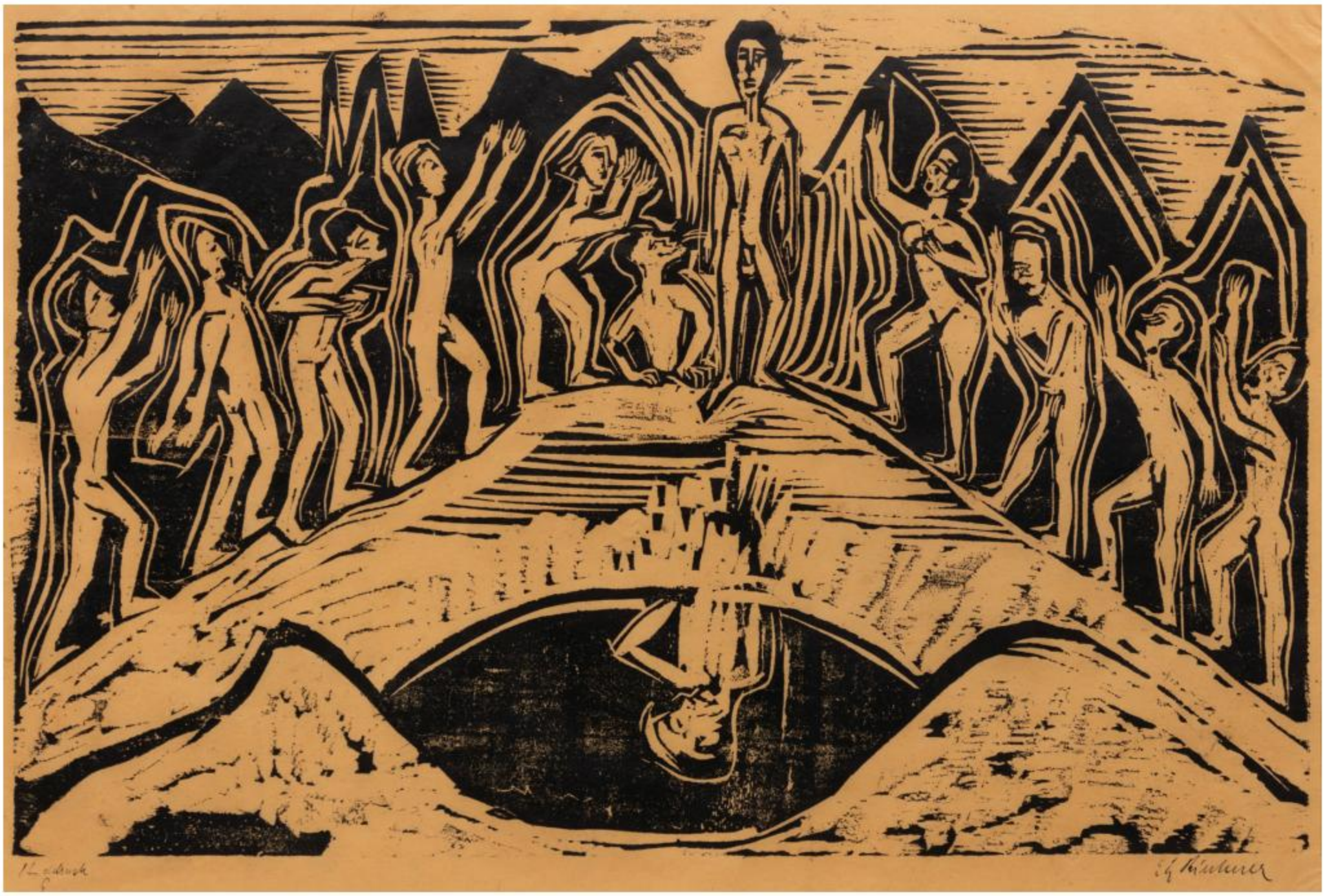
Nach dem bad, 1920

drypoint
signed in pencil
10 3/8 x 8 1/8 inches.

Property from a Private Collection, Chicago, Illinois

Provenance:
Sotheby's New York, November 3, 1988, lot 388

$1,500-$2,500



112
Ernst Ludwig Kirchner
(GERMAN, 1880-1938)

Der Ruhm (Fame), 1924

wood engraving
signed and inscribed 'Handruck' and numbered 9 in ink
14 x 21 3/4 inches.

Property from a Private Collection, Chicago, Illinois

Literature:
Dube 526; Schiefler 508

Provenance:
Sotheby's New York, November 15, 1989, lot 281

$20,000-$30,000

Ernst Ludwig Kirchner

> “ Nowhere does one come to know an artist better than in his prints [and] the woodcut is the most graphic of the print processes. ”
>
> – Ernst Ludwig Kirchner, 1921[1]

Ernst Ludwig Kirchner, a founding member of Die Brücke or The Bridge, is universally hailed as one of the most influential German artists of our time. The members of Die Brücke, Kirchner, Fritz Bleyl, Erich Heckel, Karl Schmidt-Rottluff, Otto Mueller, Emil Nolde and Max Pechstein, meant for their work to be a bridge from the art of their present day to the art of the future. Founded in 1905, the group had disbanded by 1913, but their 8 years together heavily influenced the future of art and helped to lay the foundations of German Expressionism.

In September of 1914, Kirchner volunteered for military service and by July of 1915 was discharged after having a mental breakdown. In 1918, he moved to Davos, Switzerland to regain his health and he continued to live in the beautiful mountain village until the end of his life. Although he still struggled with his mental health during this time, his paintings show a definitive influence of nature and often a sense of peacefulness in his existence.

The Davos years were a time of great creative output for the artist. His ability to isolate himself from the outside world allowed him to focus on his art, his exhibitions and promoting his own work with the help of his life partner, Erna Kirchner (née Schilling). He was not, however, able to shut out the world completely. In 1937, twenty-five of Kirchner’s paintings were exhibited in the Nazi’s Degenerate Art exhibition and subsequently, the Academy of Arts in Berlin expelled Kirchner as a member. Soon after, in June of 1938, partly out of the fear that the Nazis would invade Switzerland, Kirchner ended his own life.

The exceedingly rare woodcut presented here embodies many of the quintessential themes of Kirchner’s work such as isolation and introspection. It is presented in his instantly recognizable style of sharply carved shapes with deep contrasts and a richly inked block. However, the ethereal, fantasy like world is clearly rooted in his Davos reality and is a slight departure from his other works of this period. Printed in 1924, you see clearly the influence of his voluntary exile into nature, but also the struggle with the outside world and how others’ perceptions become part of the complex construct of self. The mountains and lake offer the main subject the true reflection of himself. The struggle of man with himself, man with man and man with nature are all clearly delineated in this heart wrenchingly honest depiction of fame, celebrity and self-awareness. One of only two known copies in existence, this woodcut, once in the collection of Lise Gujer, a local weaver who wove many of Kirchner’s designs into rugs throughout his time in Davos, represents a raw view into the mind of one of the 20th century’s most complex artists.

1. Louis de Marsalle (pseudonym of E.L. Kirchner), quoted in ‘Über Kirchners Graphik’, in: Genius no. 3, 1921, p. 252

113
James Abbott McNeill Whistler
(AMERICAN, 1834-1903)

The Fishing Boat, 1879-1880

etching with drypoint
bearing butterfly monogram in pencil
6 x 9 inches.

Property from a Private Collection, Chicago, Illinois

Literature:
Kennedy 208; Glasgow 198

Provenance:
Sotheby's New York, November 15, 1989, lot 98

$2,000-$4,000

114
Charles Meryon
(FRENCH, 1821-1868)

Entrée du couvent des capucins français à Athènes
(from Athènes aux XVe, XVIe, et XVIIe Siècles), 1855

etching
signed and inscribed
7 x 4 1/2 inches.

Property from a Private Collection, Chicago, Illinois

Provenance:
Sotheby's New York, November 15, 1989, lot 336

$2,000-$4,000

115

James Ensor

(BELGIAN, 1860-1949)

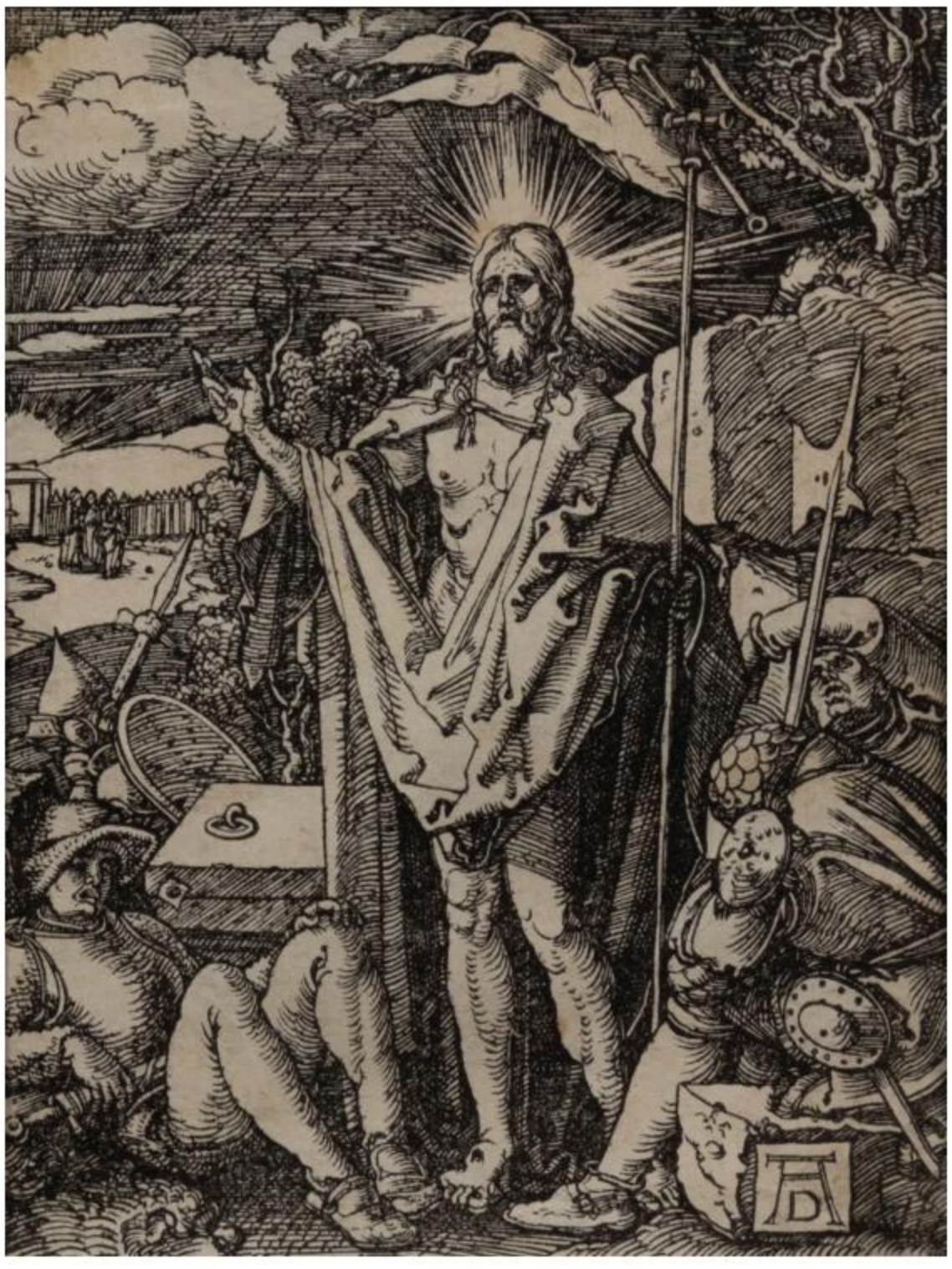
La Kermesse Au Moulin, 1889

etching
signed, dated and titled in pencil
5 1/4 x 6 3/4 inches.

Property from a Private Collection, Chicago, Illinois

Literature:
Delteil 72

$2,000-$4,000



116
Albrecht Dürer
(GERMAN, 1471–1528)
The Resurrection

woodcut on laid paper
5 x 3 7/8 inches.

Literature:
Bartsch 45; Hollstein 154

Provenance:
Bearing stamp of Francis Garford (L. 1000)

$1,000-$2,000

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GLOSSARY OF TERMS

ADRIAEN JANSZ VAN OSTADE
This work, in our best opinion, is by the named artist.

ATTRIBUTED TO ADRIAEN JANSZ VAN OSTADE
To our best judgment, this work is likely to be by the artist, but with less certainty as in the aforementioned category.

STUDIO OF ADRIAEN JANSZ VAN OSTADE
To our best judgment, this unsigned work may or may not have been created under the direction of the artist.

CIRCLE OF ADRIAEN JANSZ VAN OSTADE
To our best judgment, a work by an unknown but distinctive hand linked or associated with the artist but not definitively his pupil.

STYLE OF . . .
FOLLOWER OF ADRIAEN JANSZ VAN OSTADE
To our best judgment, a work by a painter emulating the artist's style, contemporary or nearly contemporary to the named artist.

MANNER OF ADRIAEN JANSZ VAN OSTADE
To our best judgment, a work in the style of the artistand of a later period.

AFTER ADRIAEN JANSZ VAN OSTADE
To our best judgment, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width.

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GUIDE FOR PROSPECTIVE SELLERS

Evaluation of Property
If you have property you wish to sell, please call our Consignment Department at 312.280.1212 to arrange for a consultation. At that time, you may make an appointment to bring your property or photographs, along with any other pertinent information, to Hindman LLC and we will be happy to provide you with complimentary estimates and advice. If you have a large collection, an appointment may be made to evaluate the property on-site. Fees for on-site visits may vary.

Standard Commission Rates
Our standard rate of commission is equal to ten percent (10%) of the hammer price on each lot sold for $5,001 or more; and twenty-five percent (25%) of the hammer price on each lot sold for less than $5,001, with a minimum commission of $75 per lot sold. If your property fails to reach the reserve price agreed upon between you and Hindman LLC, you may be obligated to pay a reduced commission rate of five percent (5%) of the reserve price.

Shipping Arrangements
Hindman LLC can advise you as to how to have your property delivered to our galleries. Packing, shipping and insurance are payable by the seller. In certain instances, packing and shipping costs may be paid by Hindman LLC and deducted from the proceeds of the sale. We may recommend packers and shippers, but we are not responsible for their acts or omissions.

Appraisals
Appraisals can be arranged for insurance, donation, estate tax, family division or other purposes. Appraisal fees vary according to circumstances. Please contact our Estates and Appraisals Department at 312.280.1212 for further information.

GUIDE FOR PROSPECTIVE BUYERS

Conditions of Sale
Hindman LLC encourages all prospective buyers to read the Conditions of Sale printed in this catalogue.

Exhibitions
Hindman LLC recommends that all prospective buyers attend the pre-sale exhibition prior to the auction. Staff members are available at our pre-sale exhibitions to advise prospective buyers on particular objects or on any aspect of the bidding process.

Estimates
Hindman LLC provides catalogue descriptions and pre-auction estimates for each lot included in the sale. These estimates are a guide for prospective bidders. They are not definitive. All pre-sale estimates are subject to revision.

Condition Reports
We are happy to provide a condition report for lots with a low estimate of $300 and above. Nevertheless, intending buyers are reminded that condition reports are statements of our opinion only, and that each lot is sold "AS IS," per our Conditions of Sale, as outlined in the back of this catalogue. All lots should be viewed personally by prospective buyers or their agents to evaluate the condition of the property offered for sale due to the highly subjective nature of condition reports.

Bidding at Auction
The highest bidder acknowledged by the auctioneer will be the purchaser. In addition to the hammer price, the buyer agrees to pay Hindman LLC a buyer's premium as well as any applicable taxes.

Bidding Increments
Bidding generally opens at half the low estimate and advances in the following order, although the auctioneer may vary the bidding increments during the course of the auction.
The normal bidding increments are:

$0 -	$200	$10
$200 -	$500	$25
$500 -	$1,000	$50
$1,000 -	$2,000	$100
$2,000 -	$5,000	$200
$5,000 -	$10,000	$500
$10,000 -	$20,000	$1,000
$20,000 -	$50,000	$2,000
$50,000 -	$100,000	$5,000
$100,000 -	$200,000	$10,000
Over >	$200,000	Auctioneer's Discretion

In-House Bidding
Live bidding at Hindman LLC is by paddle only. Please register for a paddle at the entrance of the sales room. If you are the successful bidder, your paddle number and the hammer price will be announced by the auctioneer.

Online Bidding
Hindman LLC allows absentee and live bidding through our website at hindmanauctions.com as well as absentee and live bidding through third party online bidding providers which vary by sale. For more information regarding online bidding please visit our website at hindmanauctions.com.

Absentee Bidding
If you are unable to attend an auction, you may use the absentee bid form provided at the back of this catalogue. Hindman LLC will exercise written order bids and telephone bids at no additional charge. Lots will always be sold as inexpensively as is allowed other bids and reserves as are on our books or bids executed in competition from the audience.

Tax Exempt Notice
Lots marked with an asterisk (*) are tax exempt as permitted by law.

DRIVING DIRECTIONS/PARKING

From the WEST:
Take I-290 east. Take the Paulina Street/Ashland Boulevard exit 28B. Stay straight to go onto West Congress Parkway. Turn left onto South Paulina Street. Take a slight right onto West Ogden Avenue. Turn right onto West Lake Street. Building will be on the left side at 1338 West Lake Street.

From the NORTH/NORTHWEST:
Take I-90/I-94 east toward Chicago. Take the Ogden Avenue exit 50A. Stay straight to go onto North Racine Avenue. Turn right onto West Lake Street. Building will be on the right side at 1338 West Lake Street.

From the SOUTHWEST:
Take I-55 north. Exit 292A I-90/I-94 W Wisconsin
Follow I-90/I-94 W Wisconsin to the Lake Street exit 51A. Turn left onto West Lake Street. Building will be on the right side at 1338 West Lake Street.

From the SOUTH/SOUTHEAST:
Take I-90/I-94 west
Follow I-90/I-94 W via the exit on the left toward Chicago Loop. Take the Lake Street exit 51A and turn left onto West Lake Street. Building will be on the right side at 1338 West Lake Street.

CONDITIONS OF SALE

These Conditions of Sale set out the terms upon which Hindman LLC ("we," "us," or "our") sells property by lot in this catalogue. You agree to be bound by these terms by registering to bid and/or by bidding in our auction. A glossary at the end defines the words in **bold type**.

A. BEFORE THE AUCTION

1. LOT DESCRIPTIONS AND WARRANTIES

Our description of a lot, any statement of a lot's condition, and any other oral or written statement about a lot—such as its nature, condition, artist, period, materials, dimensions, weight, exhibition or publication history, or **provenance**—are our opinion and shall not to be relied upon by you as a statement of fact. Except for the **limited authenticity warranty** contained in paragraphs E and F below, we do not provide any guarantee of our description or the nature of a lot.

2. CONDITION

The physical condition of lots in our auctions can vary due to age, normal wear and tear, previous damage, and restoration/repair. All lots are sold "AS IS," in the condition they are in at the time of the auction, and we and the seller make no representation or **warranty** and assume no liability of any kind as to a lot's condition. Any reference to condition in a **catalogue description** or a condition report shall not amount to a full accounting of condition and may not include all faults, inherent defects, restoration, alteration, or adaptation. Likewise, images in our catalogue may not depict a lot accurately, as colors and shades may appear different in print or on screen than on physical inspection. We are not responsible for providing you with a description of a lot's condition in the catalogue or in a condition report.

3. VIEWING LOTS

We offer pre-auction viewings, either scheduled or by appointment, that are free of charge. If you believe that the catalogue description or condition reports are not sufficient, we suggest you inspect a lot personally or through a knowledgeable representative before you bid on a lot to make sure that you accept the description and its condition. We recommend you hire a professional adviser if you are not familiar with how to address the nature or condition of an object.

4. ESTIMATES

Estimates of a lot account for the condition, rarity, quality, and **provenance** of the object and are based upon prices realized for similar objects in past auctions. Neither you nor anyone else may rely on our **estimates** as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. **Estimates** do not include the **buyer's premium**, any applicable taxes, and any other applicable charges.

5. WITHDRAWAL

We may, in our sole discretion, withdraw a lot from auction at any time prior to or during the sale and shall have no liability to you for our decision to withdraw.

B. REGISTERING TO BID

1. NEW BIDDERS

New bidders must register at least twenty-four (24) hours before an auction and must provide us with documentation of their identity.

(a) Individuals must provide photo identification (driver's license, non-driver ID card, or passport) and, if not shown on the photo identification, proof of current address (a current utility bill or bank statement). (b) Corporate clients must provide a Certificate of Incorporation or its equivalent bearing the company's name and registered address, together with documentary proof of directors and beneficial owners. (c) Trusts, partnerships, offshore companies, and other business entities must contact us in advance of the auction to discuss our requirements. If we are not satisfied with the information you provide us in our bidder identification and other registration procedures, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. New bidders may be required to provide us with a financial reference and/or a deposit before we allow them to bid.

2. RETURNING BIDDERS

If you have not bought anything from us recently, then we may require you to register as a new bidder, as described in the paragraph above. Please contact us at least twenty-four (24) hours prior to the auction.

3. BIDDING FOR ANOTHER PERSON

If you are bidding as an agent on behalf of another person, your principal must be a registered bidder and must provide us with written authorization allowing you to bid. You, as the agent, shall accept personal liability to pay the **purchase price** and all other sums due unless we have agreed in writing before the auction that you are acting as an agent on behalf of your principal and that we will only seek payment from your principal.

4. BIDDING IN THE SALEROOM

If you wish to bid in the saleroom, you must first acquire a bidding paddle at least thirty (30) minutes before the auction.

5. OUR BIDDING SERVICES

We offer the following bidding services as a convenience to our clients, subject to these Conditions of Sale. We shall not be responsible for any error, omission, or failure, human or otherwise, in providing these services.

(a) Phone Bids: You must contact us at least twenty-four (24) hours prior to the auction to arrange a phone bid. We will accept bids by telephone for lots only if our staff is available to take the bids. We agree that we may record telephone bids.

(b) Internet Bids: You can bid in our live sales via our bidding platform or through third-party bidding sites.

(c) Written Bids: You can find a Written Bid Form in the back of our catalogues, at the auction location, or online at www.hindmanauctions.com. We must receive your completed Written Bid Form at least twenty-four (24) hours before the auction. We will endeavor to execute written bids at the lowest possible price consistent with the **reserve**. If you make a written bid on a lot that does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at approximately fifty percent (50%) of the low **estimate** or, if lower, the amount of your bid. The first written bid we receive of those for identical amounts will be given priority over other bids.

6. CREDIT CARD AUTHORIZATION HOLD

When you register to bid you may be asked to provide us with a valid credit card number. You authorize us to verify the validity of the credit card by placing a $100 authorization hold on the card that will remain until it falls off, usually within 48 hours.

C. DURING THE AUCTION

1. BIDDING IN THE AUCTION

(a) Live Auctions. We will appoint an individual auctioneer to administer a live auction. The auctioneer may accept bids from (a) written bids left with us by bidders before the auction; (b) bidders in the saleroom; (c) telephone bidders; and (d) Internet bidders. Bidding generally starts below the low **estimate** and increases in steps, called bid increments. The auctioneer will decide at his/her sole option where the bidding should start and the bid increments. Bid increments may vary from auction to auction. You shall comply with all laws and regulations in force that govern your bidding.

(b) Online-only Auctions. Bids may only be submitted on our website or through third-party bidding sites between the dates and times specified in the lot's description. Your bid is submitted once you place and confirm your bid amount. You agree that a bid is final once it is placed and that you may never amend or revoke your bid. You are fully responsible for any errors you make in bidding. Bidding generally opens at or below the low estimate and increases in steps (bidding increments) to be determined in Hindman's sole discretion.

2. AUCTIONEER'S DISCRETION The auctioneer shall have absolute discretion to (a) admit a bidder into or remove a bidder from the saleroom or online auction; (b) accept or refuse any bid; (c) change the order of the lots in the auction; (d) move the bidding backward or forward; (e) withdraw any lot from the auction; (f) divide any lot or combine any two or more lots; (g) reopen or continue the bidding even after the hammer has fallen; and (h) continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot in the event that there is an error or dispute related to bidding or the application of the **reserve**, whether during or after the auction. You must provide us with written notice within three (3) business days of the date of the auction if you believe that the auctioneer has accepted the successful bid in error. The auctioneer will consider the claim and decide in good faith if the sale of the lot is final, whether he/she will cancel the sale of the lot, or whether he/she will reoffer and resell the lot. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way affect our ability to cancel the sale of a lot under other applicable provisions of these Conditions of Sale, including the rights of cancellation set forth in sections B(1), D(6), E(2), and G(1).

3. BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his/her sole option, bid on behalf of the seller up to one bidding increment before the **reserve** by making either consecutive or responsive bids. The auctioneer will not identify these as bids made on behalf of the seller. If a lot is offered without **reserve**, the auctioneer will open the bidding at approximately fifty percent (50%) of the lot's low **estimate**; where

necessary, will lower the asking bid until a bid is received; and will solicit higher bids from that amount. If there are no bids on a lot, the auctioneer may deem the lot unsold.

4. SUCCESSFUL BIDS AND INVOICES

Subject to paragraph C(2), the contract of sale between the seller and the successful bidder is formed when the final bid is accepted and the auctioneer's hammer strikes. The successful bid price is the **hammer price**, and we will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we shall not be responsible for telling you whether your bid was successful. You should contact us immediately after the auction to find out the success of your bid in order to avoid having to pay storage charges.

D. AFTER THE AUCTION

1. THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots, we charge twenty-five percent (25%) of the **hammer price** up to and including $250,000; twenty percent (20%) of any amount in excess of $250,000 up to and including $3,000,000; and twelve percent (12%) of any amount in excess of $3,000,000. If the bidder bids through a third-party platform the bidder agrees to pay us a surcharge equal to the fee levied by the third-party platform. The third-party platform fee is in addition to the **buyer's premium**.

2. TAXES

The successful bidder is responsible for any applicable taxes, including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the lot. A sales or use tax is dependent upon a number of factors, including, but not limited to, our volume of sale and the place of delivery of the lot, regardless of the nationality or citizenship of the successful bidder. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped or where it is picked-up in person. We collect sales tax in states where legally required.

3. MAKING PAYMENT

(a) Immediately following the auction, you must pay the **purchase price**, consisting of the **hammer price**, plus the **buyer's premium**, plus any applicable duties and sales, use, or other applicable taxes. Payment is due no later than by the end of the seventh (7th) calendar day following the date of the auction, which we refer to as the **due date**.

(b) We will only accept payment from the registered successful bidder. Once issued, we cannot change the buyer's name on an invoice or reissue the invoice in a different name.

(c) You must pay for lots in US dollars in one of the following ways:

(i) Wire transfer.

(ii) Bank checks: You must make these payable to Hindman LLC, and we may impose other conditions. Once we have deposited your check, property cannot be released until five (5) business days have passed.

(iii) Personal checks: You must make these payable to Hindman LLC, and they must be drawn from US dollar accounts from a US bank. The property will not be released until the check has cleared and the funds are received by us.

(iv) Cash: We accept cash payments (including money orders and traveler's checks) subject to a maximum aggregate of US $10,000 per buyer, per sale.

(d) You must quote your invoice number when making a payment. All payments sent by post must be sent to Hindman LLC, 1338 West Lake Street, Chicago, IL 60607, ATTN: Client Accounting Department.

4. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and title will not pass to you until we have received full payment in good funds of the **purchase price**, even in circumstances where we have released the lot to you.

5. TRANSFERRING RISK TO YOU

Unless we have agreed otherwise with you, the risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following: (a) when you collect the lot; or (b) the end of the thirtieth (30th) day following the date of the auction or, if earlier, the date the lot is taken into care by a third-party warehouse.

6. YOUR FAILURE TO PAY

If you fail to pay us the **purchase price** in full in good funds by the **due date**, we will be entitled to do one or more of the following (as well as enforce any other rights and remedies we have by law) at our sole discretion:

(a) We can charge interest from the **due date** at a rate of up to one and one-half percent (1.5%) per month on the unpaid amount due.

(b) We can cancel the sale of the lot and sell the lot again, publicly or privately, on such terms as we believe appropriate, in which case you must pay us any shortfall between the amount you owe us and the resale price, plus all costs, expenses, losses, damages, and legal fees we incur due to the cancellation.

(c) We can pay the seller the amount due to them, in which case you acknowledge and understand that we will have all the seller's rights to pursue you for such amount.

(d) We can hold you legally responsible for the amount you owe us and bring legal proceedings against you to recover the amount owed by you, plus other losses, interest, legal fees, and costs as allowed by law.

(e) We can reveal your identity and contact details to the seller.

(f) We can reject any bids made by or on behalf of you in future auctions or require you to provide us with a deposit before accepting any bids.

(g) We can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest, or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us.

(h) We can take any other action we deem necessary or appropriate.

7. SHIPPING, COLLECTION, AND STORAGE

(a) You must collect purchased lots within thirty (30) days of the auction. We can assist in making shipping arrangements by suggesting art handlers, packers, transporters, or experts, but you must arrange all transport and shipping with them, and we are not responsible for their acts, failure to act, or neglect.

(b) If you do not collect any purchased lot within thirty (30) days following the auction, we may, at our sole option, (i) charge you storage and insurance costs; (ii) move the lot to another Hindman location or to a third-party warehouse, whereupon we will charge you transport costs, insurance costs, and administration fees for doing so, and you will be subject to the third-party storage warehouse's standard terms and responsible for paying its standard fees and costs; or (iii) sell the lot in any commercially reasonable way we think appropriate.

(c) In accordance with applicable state law, if you have paid for the lot in full but you do not collect the lot within the time specified by the law of the state where the auction takes place, we may charge you state sales tax for the lot.

(d) Nothing in this paragraph is intended to limit our rights under paragraph D(6).

8. EXPORTING, IMPORTING, AND ENDANGERED SPECIES

(a) The shipping of a lot is affected by United States export laws or the import laws of other countries. If you are outside the United States, then local laws may prevent you from importing a lot. You alone are responsible for seeking advice prior to bidding and meeting the requirements of any law or regulation applying to the export or import of a lot.

(b) Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife—such as, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood—may be subject to export controls in the US and import controls in other countries. You should check the relevant wildlife laws and regulations before bidding on any lot containing wildlife material if you plan to export the lot from the United States, import the lot into another country, or ship the lot between states. Your purchase of a lot containing endangered and other protected species of wildlife is at your own risk, and you shall be responsible for any scientific test or other reports required for export from the United States or for shipment between states. We will not cancel your purchase and refund the **purchase price** if your lot may not be exported, imported, or shipped between states, or if it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to import, export, and/or interstate shipping of a lot containing endangered and other protected species of wildlife.

E. WARRANTIES

1. SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller (a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot or the right to do so by law; and (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else. If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph D(3) above) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages**, or expenses. The seller gives no **warranty** other than as set out above, and as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller that may be added to this agreement by law, are excluded. No employee or agent of Hindman is authorized to make a representation or provide other information, whether orally or in writing, that amends the seller's **warranties** or creates an additional **warranty** on behalf of the seller with respect to a lot. Any such representation, other information, or additional **warranty** shall be null and void.

2. OUR LIMITED AUTHENTICITY WARRANTY

Our **limited authenticity warranty**, which lasts for one (1) year from the date of a live auction or three (3) months from an online only auction, is that the lots in our sales are authentic as defined in paragraph H, below. You must notify Hindman regarding concerns of authenticity in writing within one (1) year of the date of a live auction or within three (3) months of the date of an online only auction. Following receipt of that written notification, subject to the terms below, Hindman will refund the purchase price paid by the client. The terms of this **limited authenticity warranty** are as follows:

(a) It will be honored for claims notified in writing within a period of one (1) year from the date of a live auction or three (3) months from an online only auction. After such time, we will not be obligated to honor the **limited authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **Heading**). It does not apply to any information other than that in the **Heading**, even if it is shown in **UPPERCASE type**.

(c) It does not apply to any **Heading** or part of a **Heading** that is **qualified**. "**Qualified**" means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the definition of "**qualified**" provided in paragraph H, below. **Qualified Headings** are not covered at all by this **limited authenticity warranty**.

(d) It applies to the **Heading** as amended by any **saleroom notice**.

(e) It does not apply where scholarship has developed since the auction, leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) It does not apply if the lot can only be shown not to be **authentic** by a scientific process that, on the date we published the catalogue, was not available or generally accepted for use, was unreasonably expensive or impractical, or was likely to have damaged the lot.

(g) Its benefit is only available to the original buyer shown on the invoice for the lot, issued at the time of the sale, and only if, on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest, or restriction by anyone else. The benefit of this **limited authenticity warranty** may not be transferred by the original buyer to anyone else.

(h) In order to make a claim under the **limited authenticity warranty**, you must (i) give us written notice of your claim within one (1) year of the date of a live auction or three (3) months from an online only auction ; (ii) at our option, pay for and provide us with the written opinions of two recognized experts in the field, mutually agreed upon by you and us, confirming that the lot is not **authentic** (we reserve the right to obtain additional opinions at our expense); and (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.

(i) Your only right under this **limited authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price**, nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages**, or expenses.

(j) No employee or agent of Hindman is authorized to make a representation or provide additional information, whether orally or in writing, that amends the **limited authenticity warranty** or creates an additional **warranty** with respect to a lot. Any such representation, other information, or additional **warranty** shall be null and void.

3. ADDITIONAL WARRANTY FOR BOOKS

If the lot is a book, then we give an additional **warranty** to the original buyer shown on the invoice for the lot issued at the time of the sale in the following circumstances:

(a) We will refund the **purchase price** to the original buyer if we, in our sole discretion, are convinced that the book is defective in text or illustration, subject to the following terms:

(i) This additional **warranty** does not apply to (A) the absence of blanks, half titles, tissue guards, or advertisements; or damage in respect of bindings, stains, spotting, marginal tears, or other defects not affecting the completeness of the text or illustration; (B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps, or periodicals; (C) books not identified by title; (D) lots sold without a printed estimate; (E) books that are described in the catalog as sold not subject to return; or (F) defects stated in any condition report or announced at the time of sale.

(ii) To make a claim under this additional warranty, you must give written details of the defect within twenty-one (21) days of the date of the sale and return the lot within twenty-one (21) days of the date of the sale to the saleroom at which you bought it in the same condition as at the time of sale.

(iii) Paragraphs E(2)(b), (c), (d), (e), (h), and (i) also apply to a claim under this additional **warranty**. (c) No employee or agent of Hindman is authorized to make a representation or provide other information, whether orally or in writing, that amends the additional **warranty** for books or creates an additional **warranty** with respect to a lot. Any such representation, other information, or additional **warranty** shall be null and void.

4. JEWELRY

(a) Colored gemstones (such as rubies, sapphires, and emeralds) may have been treated to improve their appearance through methods such as heating and/or various clarity enhancements. These methods are considered common by the international jewelry trade but may make a gemstone more fragile and/or cause the gemstone to require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemological report for any item that does not have a report if the request is made to us at least three (3) weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemological report for every gemstone sold in our auctions. When we do get gemological reports from internationally accepted gemological laboratories, such reports are described in the catalogue. Reports from American gemological laboratories describe any improvement or treatment to the gemstone. Reports from European gemological laboratories describe any improvement or treatment only if we request that they do so, but they do confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree on whether a gemstone has been treated, the amount of treatment, or whether that treatment is permanent. The gemological laboratories only report on the improvements or treatments known to them at the date they make the report.

(d) For jewelry sales, **estimates** are based on the information in any gemological report. If no report is available, assume that the gemstones may have been treated or enhanced.

5. WATCHES AND CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts that are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights, or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water-resistant cases may not be waterproof, and we recommend you have them checked by a competent watchmaker before use.

(d) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile skin. When straps are shown for display purposes only and are not for sale. We may remove and retain the strap prior to shipment from the sale site. Please check with the department for details on a lot with such a strap.

6. YOUR WARRANTIES

You warrant to us and the seller that (a) the funds you use for payment are not connected with any criminal activity, including tax evasion, and neither are you under investigation, nor have you been charged with or convicted of money laundering, terrorist activities, or other crimes; (b) where you are bidding on behalf of another person, (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws, you consent to us relying on this due diligence, you will retain for a period of not less than five (5) years the documentation evidencing the due diligence, and you will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so; (ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes; (iii) you do not know, and have no reason to suspect, that the funds used for payment are connected with or the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation for, or have been charged with or convicted of, money laundering, terrorist activities, or other crimes.

F. OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees about any lot other than as set out in the **limited authenticity warranty** or in the additional **warranty** for books, and as far as we are allowed by law, all **warranties** and other terms that may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E(1) are their own, and we do not have any liability to you in relation to those **warranties**.

(b) We are not responsible to you for any reason (whether for breaking this agreement or for any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us, or other than as expressly set out in these Conditions of Sale.

(c) WE DO NOT GIVE ANY REPRESENTATION, **WARRANTY**, OR GUARANTEE

OR ASSUME ANY LIABILITY OF ANY KIND IN RESPECT OF ANY LOT WITH REGARD TO MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE, DESCRIPTION, SIZE, QUALITY, CONDITION, ATTRIBUTION, AUTHENTICITY, RARITY, IMPORTANCE, MEDIUM, **PROVENANCE**, EXHIBITION HISTORY, LITERATURE, OR HISTORICAL RELEVANCE. EXCEPT AS REQUIRED BY LOCAL LAW, ANY **WARRANTY** OF ANY KIND IS EXCLUDED BY THIS PARAGRAPH.

(d) Our written and telephone bidding services, online bidding services, and condition reports are free services, and we are not responsible to you for any error, omission, or failure of these services.

(e) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(f) If, despite the terms in paragraphs F(a)–(e) or E(2)–(3) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

G. OTHER TERMS

1. OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained herein, we can cancel a sale of a lot if (i) any of your **warranties** in paragraph E(4) are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2. RECORDINGS

We may videotape and/or audio record proceedings at any auction. We will keep any personal information confidential, except to the extent that disclosure is required by law. If you do not want to be videotaped, you may decide to make a telephone or written bid or bid online instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3. COPYRIGHT

We own the copyright in all images, illustrations, and written material produced by or for us relating to a lot, including the contents of our catalogues, unless otherwise noted therein. You cannot use them without our prior written permission. We make no representation and offer no guarantee that the buyer of a lot will gain any copyright or other reproduction rights.

4. ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is invalid, illegal, or impossible to enforce, that part of the agreement will be treated as being deleted, and the rest of this agreement will not be affected.

5. TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6. PERSONAL INFORMATION

We will hold and process your personal information in line with our privacy policy at www.hindmanauctions.com.

7. WAIVER

No failure or delay to exercise any right or remedy contained herein shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

8. LAW AND DISPUTES

This agreement, and any noncontractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of Illinois. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy, or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), you and we agree to try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in Illinois. If the dispute is not settled by mediation within sixty (60) days from the date when mediation is initiated, then the dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the dispute involves a non-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be Illinois, and the arbitration shall be conducted by one arbitrator, who shall be appointed within thirty (30) days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

H. GLOSSARY

authentic: a genuine example, rather than a copy or forgery of (a) the work of a particular artist, author, or manufacturer, if the lot is described in the **Heading** as the work of that artist, author, or manufacturer; (b) a work created within a particular period or culture, if the lot is described in the **Heading** as a work created during that period or culture; (c) a work of a particular origin or source, if the lot is described in the **Heading** as being of that origin or source; or (d) in the case of gems, a work that is made of a particular material, if the lot is described in the **Heading** as being made of that material.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any **saleroom notice**.

due date: has the meaning given to it in paragraph D(3)(a).

estimate: the price range included in the catalogue or any **saleroom notice** within which we believe a lot may sell. Low **estimate** means the lower figure in the range, and high **estimate** means the higher figure. The mid **estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E(2).

limited authenticity warranty: the guarantee we give in paragraph E(2) that a lot is **authentic**.

other damages: any special, consequential, incidental, or indirect damages of any kind or any damages that fall within the meaning of "special," "incidental," or "consequential" under local law.

purchase price: has the meaning given to it in paragraph D(3)(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E(2), subject to the following terms:

(a) "Cast from a model by" means, in our opinion, a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

(b) "Attributed to" means, in our opinion, a work probably by the artist.

(c) "In the style of" means, in our opinion, a work of the period of the artist and closely related to his style.

(d) "Ascribed to" means, in our opinion, a work traditionally regarded as by the artist.

(e) "In the manner of" means, in our opinion, a later imitation of the period, of the style, or of the artist's work.

(f) "After" means, in our opinion, a copy or after-cast of a work of the artist.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.hindmanauctions.com, which is also read to prospective telephone bidders and provided to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale or before a particular lot is auctioned.

UPPERCASE type: type having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

Updated 9/20

TO BE OFFERED IN OUR
SALE 809
POST WAR AND CONTEMPORARY ART
AUCTION ON DECEMBER 9

Jim Nutt (American, b. 1938)
Shouldn't We Be More Careful!?, 1977
acrylic on canvas and wood frame
signed Jim Nutt, titled, dated and inscribed (verso)
30 3/8 x 31 3/8 inches.
$300,000 - $500,000

UPCOMING AUCTION SCHEDULE

800 | FINE BOOKS AND MANUSCRIPTS
NOVEMBER 12 | CHICAGO

802 | MODERN DESIGN
NOVEMBER 17 | CHICAGO

803 | EARLY 20TH CENTURY DESIGN
NOVEMBER 17 | CHICAGO

829 | FINE BOOKS AND MANUSCRIPTS
NOVEMBER 20 | ONLINE

818 | ANTIQUITIES AND ISLAMIC ART
NOVEMBER 23 | CHICAGO

814 | DECEMBER PALM BEACH COLLECTIONS
DECEMBER 1 | PALM BEACH

828 | PALM BEACH COLLECTIONS ONLINE
DECEMBER 2 | PALM BEACH

808 | HOLIDAY ESSENTIAL JEWELRY
DECEMBER 3 | CHICAGO

812 | IMPORTANT JEWELRY
DECEMBER 7 | CHICAGO

809 | POST WAR AND CONTEMPORARY ART
DECEMBER 9 | CHICAGO

810 | PRINTS AND MULTIPLES
DECEMBER 9 | CHICAGO

811 | AMERICAN AND EUROPEAN ART
DECEMBER 10 | CHICAGO

770 | LUXE HOLIDAY COUTURE AND LUXURY ACCESSORIES
DECEMBER 11 | CHICAGO

804 | FINE ART + DESIGN SELECTIONS
DECEMBER 15 | CHICAGO

Neil Welliver (American, 1929-2005)
From Zeke, 1974
Sold at auction for $81,250

WE INVITE YOU TO CONSIGN WITH US

UPCOMING AUCTIONS

SALE 869
AMERICAN AND EUROPEAN ART
MAY 3

SALE 870
POST WAR AND CONTEMPORARY ART
MAY 4

SALE 871
PRINTS AND MULTIPLES
MAY 5

SALE 835
WESTERN PAINTINGS AND SCULPTURE
MAY 6

CONSIGNMENT INQUIRIES
hindmanauctions.com
1338 West Lake Street
Chicago, Illinois 60607
312.280.1212

BID FORM

FX **312.280.1211**
EM **BID@HINDMANAUCTIONS.COM**

Online registration/bid requests must be received at least 24 hours before the auction begins. Hindman LLC will confirm all bids received by fax or by return email. Phone bids will not be accepted on lots with a low estimate below $300. Hindman LLC allows absentee and telephone bidding registeration through our website at www.hindmanauctions.com

NAME	SALE No./NAME 810 - Prints & Multiples
BUSINESS NAME	
BILLING ADDRESS	

CITY	STATE	COUNTRY/ZIP
CONTACT NAME		

PRIMARY PHONE	SECONDARY PHONE
EMAIL	FAX

I authorize Hindman LLC to bid on my behalf up to the amount stated below. By bidding at auction you agree to be bound to the Conditions of Sale as stated in the sale catalogue and on our website.

SIGNATURE	DATE
(FOR HINDMAN LCC)	DATE

First time bidders please provide a valid Credit Card and one of the following:
Passport/Driver's License/National Identity Card

LOT No.	LOT DESCRIPTION	ABSENTEE BID USD($) LIMIT EXCL. BUYER'S PREMIUM	PHONE BID PLEASE CHECK	BACK-UP BID FOR TELEPHONE BIDDERS ONLY

How did you hear about Hindman?

Bidding generally opens at half the low estimate and advances in the following order, although the auctioneer may vary the bidding increments during the course of the auction.

The normal bidding increments are:

$0 – 200	**$10**
$200 – 500	**$25**
$500 – 1,000	**$50**
$1,000 – 2,000	**$100**
$2,000 – 5,000	**$200**
$5,000 – 10,000	**$500**
$10,000 – 20,000	**$1,000**
$20,000 – 50,000	**$2,000**
$50,000 – 100,000	**$5,000**
$100,000 – 200,000	**$10,000**
$200,000+	**AUCTIONEER'S DISCRETION**

For absentee bids, indicate your limit for each lot. Your bids will be excecuted at the lowest prices allowed by reserves and competing bids. If we receive more than one bid of the same value, the first one received will take precedence.

A per lot buyer's premium is added to the final hammer price as per the following:

$0 – 250,000	**25%**
$250,001 – 3,000,000	**20%**
$3,000,001 +	**12%**

Hindman LLC is not responsible for failure or other inadvertent errors relating to the execution of your bids.

1338 WEST LAKE STREET
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